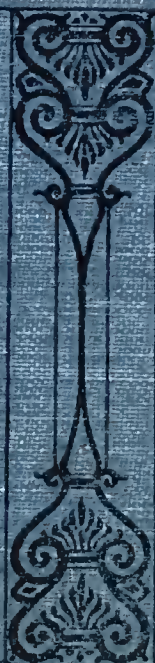
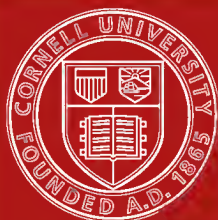


HISTORY AND METHODS OF ANCIENT AND MODERN PAINTING



JAMES
WARD.



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**HISTORY AND METHODS OF
ANCIENT AND MODERN PAINTING**

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HISTORY AND METHODS OF ANCIENT & MODERN PAINTING

VOL. IV

ITALIAN PAINTING FROM THE FIFTEENTH TO THE
EIGHTEENTH CENTURY, INCLUDING THE WORK OF
THE PRINCIPAL ARTISTS AND THEIR FOLLOWERS
OF THE VARIOUS ITALIAN SCHOOLS NOT ALREADY
TREATED IN THE PREVIOUS VOLUMES OF THIS WORK

(CONTINUED FROM VOL. III)

BY

JAMES WARD

AUTHOR OF

"THE PRINCIPLES OF ORNAMENT," "COLOUR HARMONY AND CONTRAST,"
"HISTORIC ORNAMENT," "FRESCO PAINTING," "COLOUR
DECORATION OF ARCHITECTURE," ETC.

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PREFACE TO VOLUME IV

THIS volume is a continuation of the third on *The History and Methods of Ancient and Modern Painting*, and completes a survey of the subject from the earliest times down to the end of the eighteenth century in Italy. In the course of the work I have treated, and explained, as fully as possible, the methods and materials adopted and used by the Greek and Byzantine artists, and by the Italian painters of early and modern times, embracing miniature, mosaic, encaustic, tempera, fresco and oil painting, together with an account of the nature and constituents of the pigments and vehicles used in the various periods.

The aims and significance of pictorial and decorative art, including design, composition, colour and line expression, as well as the characteristics, development and influence of the various Italian schools on each other and on painting in other countries, have also been criticised and discussed in this work.

J. WARD.

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History and Methods of Ancient and Modern Painting

CHAPTER I

PAINTING IN ITALY IN THE FIFTEENTH, SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES —VENETIAN PAINTING

(Continued from page 298, Volume III)

JACOPO, GENTILE AND GIOVANNI BELLINI

THE founders of the rival schools of Venetian painting, the Vivarini and the Bellini, were Antonio Vivarini and Jacopo Bellini, both of whom were pupils or followers of the Umbrian master, Gentile da Fabriano, who had come to Venice in the first quarter of the fifteenth century, where he was engaged, with his friend and fellow-worker, Pisano of Verona, on the decoration of the Ducal Palace.

JACOPO BELLINI (active 1430–1470–71). The full Christian name of this master was Jacopo di Piero, and in Florence he was called Jacopo di Venetia. The exact date of his birth is not known, but when he accompanied Gentile da Fabriano to Florence in 1422 he would then have

been a young man between the age of twenty and twenty-five, and, therefore, may have been born at the end of the fourteenth, or beginning of the fifteenth century.

The public records of Florence prove that Jacopo was in that city in 1423, and in parts of 1424 and 1425, and that he worked in Gentile da Fabriano's studio, but nothing is known of any work that he may have done in Florence at this time, and very little of any of his early work, though his subsequent works testify to the influence of Gentile. It is said that he and his master were always great friends, and he was so proud of his connection with Gentile that he named his eldest son after him.

If little is known of Jacopo's early paintings and frescoes, we are compensated by the existence of his celebrated sketch-books, in which he has made many drawings from Nature, and from the antique, architectural studies, and numerous sketches for pictorial compositions. There are two of these books; the larger and more important is preserved in the British Museum. It is oblong in shape, and has ninety-nine pages, each measuring 17 in. by 13 in. The other book, a later volume, is now in the Louvre at Paris. It was acquired in 1884 from the Marquis de Savran Ponterci, who discovered it in his château near Bordeaux. The pages in this book are about 16 in. by 11 in. It is not known at what time Jacopo began to fill these books with sketches, but some drawings of S. Bernardino preaching from an open-air

pulpit would probably fix the date some time before 1427. The British Museum volume was bequeathed by Gentile Bellini to his younger brother, Giovanni, to be kept as a precious heirloom in the family.

The contents of these sketch-books reveal not only the artistic hand and mind of Jacopo Bellini, but also have largely suggested the constructive materials of the foundations on which much of the art of his son, Giovanni, and of his son-in-law, Mantegna, was built. The drawings consist of studies from the life and antique of the human figure, animals, birds, costume, buildings, classic monuments, fountains, sarcophagi, and ornamental bas-reliefs. In addition to these direct studies there are numerous sketches and designs for contemplated pictures, and sometimes there are two or three variations of the same subject. The subjects are mostly derived from the New Testament. In such compositions as *The Presentation of the Virgin*, *The Entombment*, *The Virgin and St. Joseph seeking the Saviour*, *Christ on the Mount*, *The Marriage at Cana*, *Resurrection of Lazarus*, *The Agony in the Garden*, *The Flagellation*, and *The Crucifixion*, he furnished the motives and types which were adopted by Mantegna, Crivelli, and his son Giovanni, besides many other artists, who not only used his types, but in some instances adopted his entire compositions. There are also subjects from the Old Testament, and from the Legends of the Saints, such as *St. George and the Dragon*, with the quaint drawing of the

horse, The Martyrdom of S. Sebastian, S. Jerome in the Desert, subjects which have been treated by Mantegna and the later Venetians with greater power, but not greater originality. There are other compositions of his fanciful bacchanals and combats, and these mythological designs, imaginative and animated as they are, were the outcome of his study from the antique, and would suggest that some of his early years, before he met Gentile da Fabriano, were spent in Squarcione's great Academy of Art.

One of the very few pictures that still remain from the hand of Jacopo is the oblong tempera painting of "Christ in Limbo," of the Paduan Gallery, the completed design of which is found in his sketch-books. The Saviour is represented on the right rescuing Adam and his companions from the dark cavern, with its curious formation of stratified rocks. A second figure of Christ stands on the left, holding a large cross, beyond are the stratified hills on which, and in the sky, winged demons are flitting about. In the figure-drawing there are still lingering traits of the Italo-Byzantine primitive style, such as the disproportion in some of the attenuated forms, large hands and feet, and awkwardness of pose, but at the same time there is a greater freedom of action, and a greater striving to obtain natural effects than is apparent in the work of Jacopo's Venetian contemporaries.

His remaining works, through age and repeated varnishings, have lost much of their beauty and value in regard to the colouring, but there are

sufficient indications to show the beginnings of the warm and rich schemes of colour that glorified the subsequent Venetian colouring. In the Palazzo Tadini at Lovere, on the Lake of Iseo, there is a small picture of the Madonna, a very early work by Jacopo, showing strong influences of Fabriano. One of the best examples of his refined colouring is the "Madonna and Child," recently discovered and acquired by the Uffizi Gallery. It is probably an early work. The middle-aged Virgin has a devout and solemn expression, and the face of the Infant is remarkably sweet and baby-like. His curly hair, the jewelled crowns and nimbi recall the works of Pisanello and Fabriano. Another early Madonna subject is the "Virgin and Child," in the Academy of Venice. In this tempera panel the Virgin's devout expression has more realism than the Uffizi example; the background consists of a mass of cherubs' heads, where the lights are heightened with gold. The flesh-tints are warm, and the nimbi are coloured and gilt, but the picture is now much injured and darkened.

While at Verona in 1436, Jacopo may have painted the large canvas of "Christ on the Cross," now in the Museo Civico, No. 365. The figure of the crucified Saviour is larger than life-size, and is carefully drawn, but the yellowish flesh-colour is heavy and dull from age, injury, and repainting.

He was back in Venice in 1437, when, according to Vasari and Sansovino, he decorated the Scuola di San Giovanni with eighteen frescoes,

in which work he was assisted by his sons. These works, however, no longer exist.

Jacopo visited Ferrara in 1441, where he painted a portrait of Lionello d'Este, which was considered a fine piece of work, and about the same time a picture of the "Madonna and Child, with Lionello d'Este." A picture with this title in the Louvre, No. 1279, is ascribed to him.

He lived and worked in Padua for some time, but there is no record of dates, except that he probably was living there in 1454, in which year his daughter, Niccolosia, was married to Andrea Mantegna, the year after Mantegna had finished the frescoes in the Chapel of the Eremitani at Padua. It is recorded that the Scuola Grandi di San Giovanni at Venice, of which Jacopo was a member, granted the sum of twenty ducats towards his daughter's marriage. Nothing is known of the works he may have painted while living at Padua, except that he was commissioned to paint an altar-piece for the Chapel of the Sacrament in the Santo, but it was finished in 1460, probably at Venice, as he was living there at this time. We have no knowledge of the works he may have done in the following five years, but in the year 1466 he was commissioned to paint two pictures for the Scuola Grande di San Marco, and in addition to these pictures the Scuola had possessed two others by Jacopo, but all of these were destroyed in the destructive fire of 1485. In the Museo Civico of Venice there is a picture of the "Crucifixion," which once formed part of an altar-piece, and is ascribed

to Jacopo. Nothing is known of what works he may have executed during the five years before his death in 1470 or 1471. Various portraits and altar-pieces are mentioned as the work of Jacopo, which cannot now be traced.

GENTILE BELLINI (1429-1507). Gentile was the son of Jacopo Bellini and the elder brother of Giovanni. He was the pupil of his father, and was influenced by his brother-in-law, Mantegna, and the Paduans. It is quite likely that he assisted his father in various works previous to 1464, when his name first appears as a witness to a document. His picture of the "Madonna Enthroned" is a very early work, now in the Mond Collection, London, and may have been painted about, or before, this time. It has some resemblance to his father, Jacopo's, work. But it is generally accepted that his earliest independent works are the paintings on the doors of the great organ at San Marco, Venice, for which he was commissioned in 1464. These organ-shutters consist of four panels, painted in tempera with colossal representations of SS. Mark, Theodore, Jerome and Francis, in classical costumes, and each standing in front of an archway of classic architecture, finely designed, and drawn in good perspective. Jacopo's knowledge of perspective was very elementary, but he strongly encouraged his sons to make themselves masters of the science, and engaged the services of Malatini, the noted mathematician of Venice, to instruct Gentile and Giovanni in the laws and practice of this science. A very

fine portrait of this mathematician, by Gentile, is in the National Gallery, No. 1213.

In 1465 Gentile painted the quaint figure-portrait of the "Beato Lorenzo Giustiniana" for the Church of S. Maria dell' Orto, now in the Academy of Venice. Here S. Lorenzo stands in an easy attitude in the centre of the picture, profile to the left, and wears a very simple but formless dress, his right hand raised in blessing. Two small angels stand on either side, and two churchmen in the right and left foreground below. The face of the saint is carefully finished, showing all the veins and wrinkles, and the general treatment is flat, with hardly any attempt in the rendering of light and shade, but is clearly and firmly outlined. It recalls the style of his father's sketch-book studies, and is a most interesting early work, but unfortunately is now in a flayed and damaged state.

In his early paintings Gentile adopted the methods of his father in laying in the first painting in a fairly solid manner and afterwards finishing the work in fine and minute hatchings. From this similarity of technique, and also of the general style, his early works have at times been confounded with Jacopo's, while in some cases works by the latter have been ascribed to Gentile, but as he progressed his painting became more soft and mellow, with more relief in the modelling of the flesh and greater fusion of the colour-tones.

In 1466 he was engaged in painting two large pictures in the Scuola di San Marco, but these

were lost in the fire of that building in 1485. Though there is nothing known of the works he may have produced at this time besides the above-mentioned, his reputation and popularity must have been rapidly increasing, for we learn that three years afterwards a knighthood was conferred on him by the Emperor Frederick III when that monarch visited Venice in 1469.

Gentile was now becoming a great favourite with the Signoria of Venice, who entrusted him with some important commissions. We find that he was appointed, about 1474, to restore and in certain cases to renew the old frescoes in the Great Council Hall of the Ducal Palace, that were formerly painted by Gentile da Fabriano, and was also commissioned to paint a series of large pictures of his own design, recording important events in the history of Venice. These pictures were painted in the new method of oil painting on canvas, which was about this time introduced into Venice by Antonella da Messina. Gentile advocated this method for the decoration of the Ducal Palace, it being thought that the oil-medium would be more lasting than fresco in the damp atmosphere of Venice. In addition to other large works he had previously executed for the Council Hall, he furnished a series of pictures representing "The Legend of Frederick Barbarossa and Pope Alexander III," but all these great works, with many others, were destroyed in the fire of 1577. Giovanni, his younger brother, collaborated with him in

the painting of the last-named works. San-sovino and Vasari have written appreciatively of these pictures, and the former, in speaking of one of them, where the envoys were sent out to meet the Emperor, praises "the fine figures, the good drawing, the beautiful colour and good perspective."

Owing to the success of this work, the Gran Consiglio bestowed on Gentile, as a mark of appreciation, a "broker's patent," or sinecure, in the Fondaco de' Tedeschi, which carried with it a small pension, and for which he undertook to paint the portraits of each newly-elected Doge, or execute other works. This honourable office was also held by his younger brother, and later by Titian.

Gentile was famed as a painter of the great pageant-pictures which illustrated the outdoor ceremonial and religious processions, and public life of Venice in his time. The Venetians of the fifteenth century delighted in these ceremonial and civic pageants where they could see displayed all the colour and richness of sumptuous costumes and the simpler and more sober vestments of the clergy as they walked in procession in St. Mark's Square and through their beloved city. The spectators, richly dressed ladies and gentlemen, walking, or on horseback, the common people, children and animals and the rich architecture of Venice as a background all added life, colour and gaiety to the scenes. A public demand arose for the illustration of these pageants, which was soon supplied by

Gentile Bellini and others, and we find that towards the end of the fifteenth century many of the best masters of the Renaissance turned their attention to the production of pageant-pictures, the foremost of whom were Gentile Bellini, Carpaccio, and Cima da Conegliano.

Before considering Bellini's contributions to the art of the ceremonial and pageant-picture it will be convenient to speak of his portrait painting and other work. About this time portrait painting was beginning to receive great encouragement in Venice, and in this branch of painting Gentile Bellini was one of the first and best artists of his time. Hitherto men of position and wealthy people were content to have themselves represented, for the benefit of posterity, in the rôle as donors, kneeling in the lower corners of an altar-piece, nearly always in profile, and in the act of worshipping the Holy Personages. Usually, however, these so-called portraits of donors were more or less impersonal images where an expression of deep devotion would be more important than a more lively rendering of individual character, and consequently one "donor-portrait" had generally something of a family likeness to another. With the patricians and wealthy merchants of Venice the desire arose to have their own portraits painted by the best masters, so that they could place them among their private collections. An impetus was in this way given to the production of the isolated portrait. Besides this, the Venetian State took a pride in having the portraits of

the Doges, and other great men, painted by artists of the first rank, and to be preserved as historic works.

The realistic portrait of the fifteenth century was a plastic production before it became popular as a painting in colour. Pisanello the painter, and still more famous medallist, of Verona, who produced many realistic profile portraits in bronze and Donatello's portraits in bronze, silver, and stone, all permeated with realism and individuality, exercised a powerful influence on Bellini and his work in portraiture. Also the realistic portraits of Antonello da Messina, painted in the oil-medium, introduced to the Bellini, the Vivarini, and most of the subsequent Venetians, a new type and new technical methods which have formed the foundation of Venetian portrait painting. Gentile's portrait of the mathematician, and more particularly his masterly "Head of a Monk," No. 1440, both in the National Gallery, have much in common with Antonello's portraits, in colour, firmness of drawing, and in light and shade.

When the Sultan Mehemet, in 1479, asked the Signoria of Venice for the services of a good Venetian painter they sent Gentile, who sailed from Venice on the 3rd of September of that year to Constantinople with two of his assistants. It has been conjectured that one of these journeymen was Carpaccio, who there acquired his partiality for Oriental costume, in which so many of the figures in his large pictures are dressed. Gentile brought back from Constan-



HEAD OF A MONK. FRA TEODORO DA URBINO IN THE CHARACTER OF
S. DOMINIC. NATIONAL GALLERY, LONDON: GENTILE BELLINI

tinople many sketches, drawings, and finished pictures, one of which is the very interesting and important portrait of Mehemet himself, which is now in Lady Layard's Collection at Venice. In this profile portrait the wily and effeminate character of the Sultan is well represented. A certain dreaminess, but determination, lurks in his eye, and his nose is particularly long, thin, and sharp. He wears a very large white turban, and has a broad brown collar to his coat, which has been repainted. The portrait is in bust form. It is known that the Sultan treated Gentile with great honour and respect, and employed him to make portraits of many people at his Court. Most of the pictures and drawings he made in Constantinople have disappeared, but there is a beautiful and very precious miniature he made of a youthful courtier sitting at a table, which was lately discovered at Constantinople, and is now in the Gardner Collection at Boston, U.S.A. Other drawings of people at the Court, in Oriental costume, are preserved in the British Museum, and in the Staedel Museum at Frankfort.

When Gentile came back to Venice after spending more than a year at Constantinople he found that his brother Giovanni, who had been working with his consent in the Council Chamber while he was away, had been appointed by the Signoria as his *collaborateur* without prejudice to his own position, and at this time the two brothers were the only artists employed at the Ducal Palace, and they now began to

work on the four great canvases, illustrating the legend of Barbarossa, already mentioned.

Gentile, in the intervals of his work at the palace, was engaged in painting portraits and other small pictures, and had made great progress in his drawing, perspective, and in the methods of painting in the oil-medium, so that towards the end of the fifteenth century he had reached the height of his artistic powers. About this time he painted for the Church of S. Bartolomeo at Vicenza the "Adoration of the Magi," now in the possession of Lady Layard. This is a processional-like picture, where there are many turbaned and Oriental-costumed figures, also horses, dogs, and a rocky landscape, not unlike Carpaccio's manner, but the design has many features of his father, Jacopo's, work.

In 1496 he finished his great picture of the "Corpus Christi Procession," and in 1500 the "Miracle of the True Cross," also the "Healing by a Relic of the Cross," but this work may have been the earliest of the series. They were all painted for the school of San Giovanni at Venice, and are now in the Academy, and were the first three of an intended series of twelve, for the decoration of the forecourt of the *albergo* of the school, but the other nine were the work of the Bellini studios, and were painted by Carpaccio, Mansueti, Diana and Bastiani. The "Procession," in spite of the bad state in which it is now left, through drastic restoration and other injuries, remains the greatest monument to the genius of its author. The scene is laid in

the piazzetta, where the noble building of St. Mark's in the background is carefully painted with all its wealth of architectural design, its carved ornamentation and mosaics. The procession has started from the portal between St. Mark's and the palace of the Doges, on the right, and in a solemn way is proceeding up the square, and, bent at right angles, it crosses the piazzetta towards the left, where those who had formed the head of the procession are halted in a compact group. Some of the white-dressed brethren are carrying crosses and maces; others wax candles and banners. In the centre foreground a baldaquin is carried over the shrine of the relic, while the clergy and the Doge, under an umbrella, are following in a stately solemnity. Lively groups of spectators listen to the musicians, and others, more serious-minded, are looking at the religious procession. Though there is a vast number of people in the picture, there is no overcrowding, for a great air of spaciousness pervades the scene, due to the true positional values given to both figures and architecture. The faces of the figures in the foreground appear to have been first painted in a solid technique, and afterwards in a second painting finished in a thinner medium that is more semi-opaque than transparent, for pure glazing in transparent colours was not adopted by Gentile, though practised by Giovanni and all the subsequent Venetians, who aimed at richer colour-schemes than the more quiet and sometimes sombre colouring of Gentile. It must be said of these

great ceremonial pictures by Gentile, that their present dark and cold colouring is not very attractive. It is, however, impossible to say how much of this may be due to the changes brought about by age, dirt and repainting, or how much may possibly be due to the deliberate adoption of cold colour-schemes in the original painting.

The "Miracle of the True Cross" represents the scene of the recovery of the relic, which had been lost in the water. A Venetian canal is depicted with figures in the water, and a bridge in the background, over which the clergy are walking; other people line the sides and foreground pavement, among whom there is an interesting group of spectators, consisting of Catherine Cornaro, the Ex-Queen of Cyprus, and her suite. Nobles and ladies in richly-patterned silk and velvet costumes contrast with the more soberly dressed people. The atmosphere and daylight are truthfully rendered, and the correctly drawn buildings are a most important part of the composition.

Gentile's last work, which he left unfinished, is the "St. Mark Preaching," now in the Brera at Milan. It is a fine composition, in which he has maintained the standard of his best work, but, like the other large paintings, it has suffered much from the usual causes of injury. His brother, Giovanni, at Gentile's request, finished this painting; the figures in the foreground, which are richer in colour than the others, were painted by Giovanni. His death took place on

the 23rd of February, 1507, and he was laid to rest in the Church of SS. Giovanni e Paolo at Venice.

GIOVANNI BELLINI (1428-30-1516). Giovanni, the youngest and greatest of the Bellini, known also as Gian or Giambellino, was the pupil of his father, Jacopo, and, like his elder brother, Gentile, he was influenced by Mantegna, and perhaps more so by Donatello. In regard to his portrait painting he came under the influence of Antonello da Messina, in common with so many of the Venetians. His early work naturally had a resemblance to that of his father, and as he progressed he combined some of the features of Paduan painting with those of Jacopo's characteristic art, but even his first efforts were steeped in a more softened atmosphere which was distinctly of his own creation.

Although he had exercised his talents in the painting of great historical works, when he collaborated with his brother, Gentile, in the decoration of the Council Hall in the Ducal Palace, his inclinations did not lead him to follow exclusively this form of art. Investigation of historical events, research, and all the study necessary for the painter of such subjects may have been distasteful to the poetic mind and emotional feelings of Giambellino. The art of Gentile has a monumental dignity and a certain austerity recalling much of the Florentine severity in line and form, but Giovanni was "a spirit of another sort," whose work, when uninfluenced, and therefore most his own, is distinguished by

a tender *naïveté*, spontaneity and charm, to which is added a new beauty of colouring. By these convincing and gracious qualities that marked his work, he contributed in a great measure to the development and advancement of Venetian painting, and very largely made possible the crowning art of Titian, his illustrious pupil.

Giovanni, until he reached the age of forty or more years, worked, in company with his elder brother, in his father's studio, both at Venice and at Padua, and some of the works executed conjointly by these three masters bore their three signatures. Two of his very early works are in the National Gallery, namely, "Christ's Agony in the Garden," and "The Blood of the Redeemer," both showing a strong Paduan influence, but, according to Mr. Berenson, his earliest known work is the "Madonna" of the Davis Collection, at Newport, U.S.A. The half-figure of the Virgin in this picture has a monumental grandeur which has not been surpassed by any of his later creations. The gravity, loving tenderness and solemn pathos of the adoring Virgin's face, the vertical lines of the drapery falling from her head, and the square shoulders, are the chief factors that contribute to the supreme greatness of this work. Another Madonna picture by Giovanni, which is perhaps a little later than the Davis example, is in the possession of Mr. J. G. Johnson of Philadelphia, U.S.A. The pose of the Virgin is similar to that in the Davis picture, but she appears a younger mother.

The flesh-tints are rubbed down by cleaning, so that not much remains of the original colouring. The pose and bearing of the sturdy figure of the Infant are Mantegnesque, but in the drawing and painting there is a soft Venetian feeling.

Examples of other early Madonna pictures are in the Ludwig Mond Collection, London, one each in the Trivulzio and Crespi Collections in Milan, and a very interesting one, with a strongly-marked Paduan influence, belonging to Mr. Philip Lehman of New York. The square-shouldered and solemn Virgin, with light drapery falling from her head, holds the thick-set little boy-Christ, who stands on a parapet, and is decidedly Mantegnesque, so also is the landscape and the large swag of fruit across the sky and behind the Virgin's head. The colouring, for a work of the artist's early period, is remarkably brilliant, with its strongly contrasting hues, unlike the cool and subdued harmonies in his usual early colouring. Giovanni's early colour-schemes were more harmonies of analogy than of contrast, and were generally clear and cold, as he was partial to the use of predominant subdued blues and silvery greys, but in his middle and later periods his colour became richer and warmer and full of brilliant contrasts. He sometimes used, with great skill, combinations of coral-red, deeply-saturated greens, positive blues, pearl-greys, and almost pure white.

The small panel in the National Gallery, with the title of "The Blood of the Redeemer," is an early work showing the Paduan influence. The

risen Saviour, a nude figure, is standing on a block, His left arm around the Cross, and from the wound in His side pours the blood which He shed for the redemption of mankind. A little kneeling and winged angel, dressed in a violet-grey robe, holds the chalice which receives the blood. The classic bas-reliefs on the parapet of the tessellated-floored terrace are painted in black and gold. The dusky landscape and sky beyond denote the early dawn.

Another early and important picture in the National Gallery by Giovanni is "Christ's Agony in the Garden," No. 726. It is interesting to compare Mantegna's version of the same subject, No. 1417, in this gallery. Portions of each version have been adapted, or suggested, from drawings in Jacopo Bellini's sketch-book in the British Museum, notably the figure of Christ kneeling in prayer on the rocky eminence, as in the sketch by Jacopo. In Bellini's version the rocky desert is bathed in a warm twilight, Christ is praying on the hill to the right, and above an angel appears holding the emblematic Cup, and in the foreground are the three sleeping disciples, while in the distance Judas is accompanying a crowd of Jews. The clinging draperies, showing the forms of the figures beneath, are distinctly Mantegnesque, and also the stratified rocks, but the whole treatment in Giovanni's work is much softer and has more feeling than we find in Mantegna's more scientific and harsher version.

Another work of Bellini's early period, showing

the Paduan influence, is the "Transfiguration," of the Correr Museum, at Venice. In this small picture the technical method employed is a mixture of tempera and oil painting, the first, or foundation work, being executed in a grey tempera over which the finished colours are hatched in an oil-medium, the method evidently being of an experimental nature.

It is known that Giovanni had a studio in Venice in 1464, and in this year he painted two pictures representing scenes from the Legend of S. Jerome, for the school of San Girolamo in this city. After this time he advanced rapidly in the public estimation, and his works were beginning to lose much of their Paduan formalism, and gradually becoming more modern and more Venetian in character. It was not, however, until 1470, or, more exactly, 1472, that his work became purely Venetian, or, if I may use the word, Bellinesque.

From this time until 1480 a great quantity of work was executed in Giovanni's studio, and, though he may have had a considerable share in the design and execution of it, much of which was signed with his name, was chiefly the work of his pupils and followers. We know that his fame attracted numerous pupils, among whom were Rondinelli, Basaiti, Catena, Bissolo, Marco Belli, Bastiani, Cariani, Previtali, Carpaccio, Marconi and others. The public and private collections of Europe contain pictures by these pupils, that formerly were assigned to Giovanni, many of them bearing his signature.

Research and modern criticism, however, have now assigned most of these works to the pupils and assistants who were working under the direction of the master. Many of these works are simple compositions of the Madonna and Child, others being more important altar-pieces, some having gold backgrounds, but in most cases the background is a landscape.

For some time before 1475, the date of Antonello da Messina's visit to Venice, Giovanni had been experimenting in oil-colour painting, by first using it, as we have seen, over a foundation painting in tempera, but it was not until some years afterwards that he finally mastered the difficulties of the new medium; even then he did not completely abandon the old tempera method, for we find that, although he painted some pictures exclusively in oil, he executed his larger altar-pieces at this time in tempera on wood panels, as in the painting of one of his first great altar-pieces, "The Virgin and Child with Ten Saints," which was completed about 1480, and once adorned an altar in the same chapel, where Titian's great picture of "St. Peter, Martyr" also hung, in the Church of SS. Giovanni e Paolo, Venice. Both of these masterpieces perished in the fire of the chapel in 1867, and we can form some estimate of the greatness and beauty of Giovanni's work by the testimony of capable judges who had seen it in its position. Vasari speaks of it as "One of the best creations up to this time in Venice," and Crowe and Cavalcaselle, who saw the work, agree with Vasari,

and say of it: "We have before us a grand manifestation of skill by a man who is master of his craft, representing a school rising to greatness." "The first superior effort of an artist who has gone through every sort of probation and reached maturity."

After this manifestation of his mature powers his work shows still better drawing, though not more searching, than formerly; he adopts a bolder and modern treatment, a greater freedom in his brushwork, and more variety in his colouring.

We have already spoken of Giovanni's connection with his brother, Gentile, in the painting of the large canvases for the decoration of the Council Hall of the Ducal Palace. The brothers probably worked together on these large pictures for a few years after 1480. From this period and onwards Giovanni, among other works, painted many important and beautiful altar-pieces.

For the Church of San Francesco, at Pesaro, he painted a very large altar-piece, consisting of a central panel having the subject of the "Coronation of the Virgin," and fifteen smaller panels, eight of which are in the pilasters of the frame at each side, and seven form the predella. The central panel of this once beautiful work is now reduced to a brownish and darkened flatness from injury caused by bad treatment, age, and partly from the oxidation of the pigments. The smaller panels are still much richer in colour, and more forcible in treatment, and those of the

predella, though slight in execution, are distinguished for their very interesting landscape backgrounds. This altar-piece is now removed from San Francesco, and has found a resting-place in the little Church of Sant' Ubaldo, of Pesaro.

The "Transfiguration," in the Naples Gallery, is a very interesting example of Giovanni's skill in painting in oil, and is probably a work of about 1480. The Saviour rising from the ground between the two prophets has a well-drawn and well-proportioned form. Various rural episodes are depicted in the fine Italian landscape in the dawn of an autumn day. The trees, plants and other details in the foreground are drawn and painted with great decision, and the general colouring is refined and delicate. This work affords an illustration of what might be called the painter's "Pre-Raphaelite" phase, in regard to his treatment of landscape detail, but a still more convincing example is found in his picture of "S. Francis Receiving the Stigmata," which was exhibited at the Royal Academy Exhibition of 1912, and is now in the possession of Mr. Henry Frick of New York. The noble figure of S. Francis is standing with his head thrown back and looking upwards, in front of his cave-oratory. The stratified rocks, with the plants and vegetation growing out of the crevices, and in the foreground fences and wattle-work, are all represented with meticulous care. This picture is also painted in oil, and has the same dimensions as the Naples "Transfiguration,"

namely 4 ft. 6 in. by 4 ft., and was painted about the same time.

The "S. Francis" was probably the last work he painted in this microscopic manner, for afterwards, in 1480, he began to generalise his landscapes, by softening and even blurring the natural forms, and by eliminating unnecessary details. By adopting this method of treatment he produced a greater effect of atmosphere than had hitherto been found in Venetian painting. Giovanni may be said to have initiated this new system of painting, where there is no insistence of a definite outline, other than that obtained by the juxtaposition of contrasting tints, a system which was adopted by contemporary and later painters of the Venetian school, and by most artists of subsequent time, particularly so in their easel pictures. The system reached its highest manifestation in the works of Titian, for without the use of outlines, it goes without saying, that he obtained all the necessary definition of form, by light and shade, and by his masterly use of contrasting colours in opposition to each other. Clearness of form and pattern was thus achieved without vagueness.

Giovanni, who had been collaborating with his brother, Gentile, in the decoration of the Council Hall of the Ducal Palace for some years, was formally appointed as a State painter in 1483, and from that time until his death in 1516 he painted seven great canvases for the Hall, besides numerous portraits of the Doges, but all of these public works were lost in the great fire of 1577.

His public duties, however, could not have occupied much of his time, for he certainly found abundant leisure and opportunities to paint many small Madonna pictures, portraits, and his famous altar-pieces and allegorical pictures, most of which fortunately remain to us, as memorials of his name, and testimonies to his greatness.

There are six examples of his Madonna pictures in the Academy at Venice, one of these, No. 610, is "The Madonna and Child between SS. George and Paul," painted about 1484, and another, No. 596, the "Madonna and Child," probably a work of 1487. Both of these are very fine examples of his work of this period, rich and glowing in their harmonious and refined colouring, the forms are drawn with great power and decision, and the smooth flesh-painting is transparent and flexible in technique, anticipating the pulsating quality of Titian's flesh-painting.

The year 1488 was a very fruitful one with Giambellino, and marked the time when he was at the height of his powers. Besides the production of some smaller works he completed in this year two, his very important and finest altar-piece, namely, the Frari triptych, and the altar-piece, "The Madonna with SS. Mark and Augustine, and Doge Barbarigo," in S. Pietro Martire at Murano. The altar-piece of the Frari is in three sections, is painted on wood, and has the subject of "The Virgin Enthroned with Saints." There are also some beautiful angelic

children, crowned with leaves and playing musical pipes. The Virgin's features are handsome, expressing a deep thoughtfulness, and the well-drawn figures of the saints have reposeful attitudes. Rich in its colouring, painted in a smooth and transparent manner with great precision of touch, it is one of the master's finest creations. The figures are about a quarter life-size.

It is singular that in the Barbarigo altar-piece in S. Pietro Martire at Murano, which was also a work of 1488, we find Giovanni changed his former transparent method of painting for a solid and thick impasto that he adopted in this work, but the explanation may be that he sought for a bolder effect in a canvas of such a large scale as the Barbarigo work, where the figures are very nearly life-size. The Virgin and the saints are here again noble in expression, admirably drawn, and well-proportioned figures. The Venetian Prince is dressed in orange and ermine robes, and is presented to the Virgin, before whom he kneels in deep humility, by SS. Mark and Augustine. Two beautiful children are playing on a viol and guitar, while above are rows of cherubs' heads around a purple curtain. The fine landscape background is rich with flowers, weeds and birds of various kinds. The work has suffered great injury from former neglect and much repainting.

Vasari states that Giovanni painted an altar-piece for San Giobbe, previous to his employment in the Council Hall at Venice, and this

would give some date before 1479, but the workmanship, style and colouring of this fine example suggest that it must have been painted at a much later period. It is now in the Academy at Venice, under the title of "The Madonna Enthroned with Six Saints." SS. Sebastian, Dominic, and a bishop are on the right, SS. Job, Francis and John the Baptist on the left. The Virgin is seated in a richly-decorated niche, and three beautiful, music-making angels are sitting in a group below the throne. SS. Sebastian and Job are nude, except for their loin-cloths. The general form and pose of S. Francis are similar to that of the same saint in the Castelfranco altar-piece, painted by Giorgione in 1504, except that the figures are reversed. This clearly shows the indebtedness of Giorgione to his old master.

About the closing years of the fifteenth century, or perhaps a little later, Giovanni produced a series of delightful allegorical paintings, which no doubt suggested similar works of this character by Giorgione and Titian, where they have so charmingly augmented the scope and beauty of Venetian painting.

The allegories of Giambellino were the prototypes of Giorgione's idyllic Pastorals, and of Titian's mythological Bacchanals. Giovanni's allegorical picture, "The Tree of Life," in the Uffizi is religious in its subject and sentiment, and was formerly assigned to Giorgione. The scene represents the forecourt of the Heavenly Paradise, which is enclosed by an open marble railing that separates it from the hilly and



Anderson

MADONNA ENTHRONED, WITH SAINTS. SAN ZACCARIA, VENICE:
GIOVANNI BELLINI

brilliant landscape beyond. In the centre of the court a tree grows out of a vase, and is shaken by a nude boy, while three others are gathering the fallen fruit; the children being symbolical of new-born souls, who gather fruit from the "tree of life." Within the court, to the extreme left, the Virgin sits on a marble throne, with S. Catherine by her side. SS. Peter and Paul are standing outside the enclosure, guarding the entrance gate, and on the right are the nude figures of Job and Sebastian looking towards the Virgin, while on the left is a tall figure of a woman, wearing a black shawl, but who she is, or what she symbolises, is not clear.

The fine small allegories in the Venice Academy represent the Virtues and Vices, and are more mythological and fanciful in subject and character. They have evidently been decorative paintings for cabinet panels. They are designed in the classic spirit, recalling the Florentine art of Botticelli and Donatello, and some of them are Mantegnesque in style. Though some of their original grace and beauty and some vivid colouring still cling to them, they have suffered greatly by extensive repainting.

In 1505 Giovanni painted his famous altarpiece, "The Virgin and Child with Four Saints," for the Church of San Zaccaria at Venice, a work which is distinguished by its powerful contrasts of light and shade and in regard to design, general feeling and technical qualities it is more "modern" in character than any of his previous works. The figures, which are life-size,

are powerfully painted, with great breadth and freedom and sureness of touch. The Virgin, with the Child in benediction, is enthroned in the centre of a rich architectural recess, having ornate pilasters and a deep cornice, over which rises a vaulted semidome, with mosaic decorations. A beautiful child sits below the throne, playing on a viol, the lights of her drapery being so skilfully and naturally arranged that they connect the lights in the upper part of the picture with those of the pavement below. This altarpiece, which is one of Giovanni's finest works, and produced in the zenith of his powers, greatly influenced Venetian artists of the sixteenth century.

To the year 1510 belongs his noble picture of the "Baptism of Christ," which he painted for Santa Corona at Vicenza, where it still remains. The grand figure of the Saviour represents Him standing in the bed of the stream, and the Baptist is sitting on the bank pouring out the water. The Almighty, with outstretched arms, appears above, and three worshipping angels are seen on the left.

It was about this time that Albert Dürer paid a visit to Venice, where he was kindly received by Giovanni Bellini, but he was treated badly by many of the lesser Venetian artists, who, through jealousy and because of his greatness, openly persecuted him, while in secret they imitated his works, adopting and copying his work and ideas. Dürer, however, on his part, was influenced by the softness, charm, and

colour of Venetian painting, which seemed to impress him, and in a letter to one of his friends in Nuremberg he says: "Bellini is very old, but he is still the best painter in Venice," a fine testimony this to Giovanni's powers.

In the notice of Mantegna's life and work we have seen that Giovanni was one of the celebrated artists who was asked to furnish a picture to Isabella d'Este for the decoration of the camerini of her "Paradiso" at Mantua, to be placed by the side of his brother-in-law, Mantegna's "Histories," and that Bellini would not undertake to paint a picture to order, and that, after keeping the Marchioness waiting for years, he finally sent her a "Madonna" or a "Nativity," which Isabella did not like, but thanked him for it.¹

There are many portraits in various galleries ascribed to Giovanni that are supposed to have been executed by him at various periods, but such works are either in a bad condition, or have been much repainted, that they cannot be considered as his own work. There are also records of his having painted many of the great men of his time, but these have been destroyed by accident, or cannot now be traced. The only authentic examples that remain are the portraits of donors in his pictures, and the celebrated "Portrait of Leonardo Loredano," a Doge of Venice, which is now one of the treasures of the National Gallery, and a work which would justify him as a great portrait-painter. This

¹ See Mantegna, vol. iii, p. 241.

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work, which is in an excellent state of preservation, is a masterpiece of fine drawing, harmonious colouring, and accomplished technique. It is distinguished for its combination of a masterly rendering of every detail of the facial anatomical construction, and at the same time a great breadth of handling, and further, by its clear and golden scheme of colouring.

Among his last works is the "Virgin and Child," No. 215, in the Brera, Milan, painted in 1510, and his monumental and richly-coloured altar-piece in San Giovanni Cristomo, at Venice. This work, "The Glory of S. Jerome," was painted in 1513, and shows no sign of any failing power on the part of this virile and distinguished old artist. S. Jerome is seated on some high rocks, reading a book, under an arched opening. In the landscape to the left is S. Christopher, and on the right S. Augustine, each with their staves, and each are drawn and painted in a grand and powerful manner. His last work, which he left incomplete, is a mythological subject, commissioned by the Duke of Ferrara, and known as the "Bacchanals" or "The Feast of the Gods." This work was completed by Titian, and is now at Alnwick Castle. It represents a glade in a forest where bacchanals and gods are feasting and drinking in joyous revelry.

CHAPTER II

CARPACCIO AND GIORGIONE : NOTES ON METHODS OF VENETIAN PAINTING

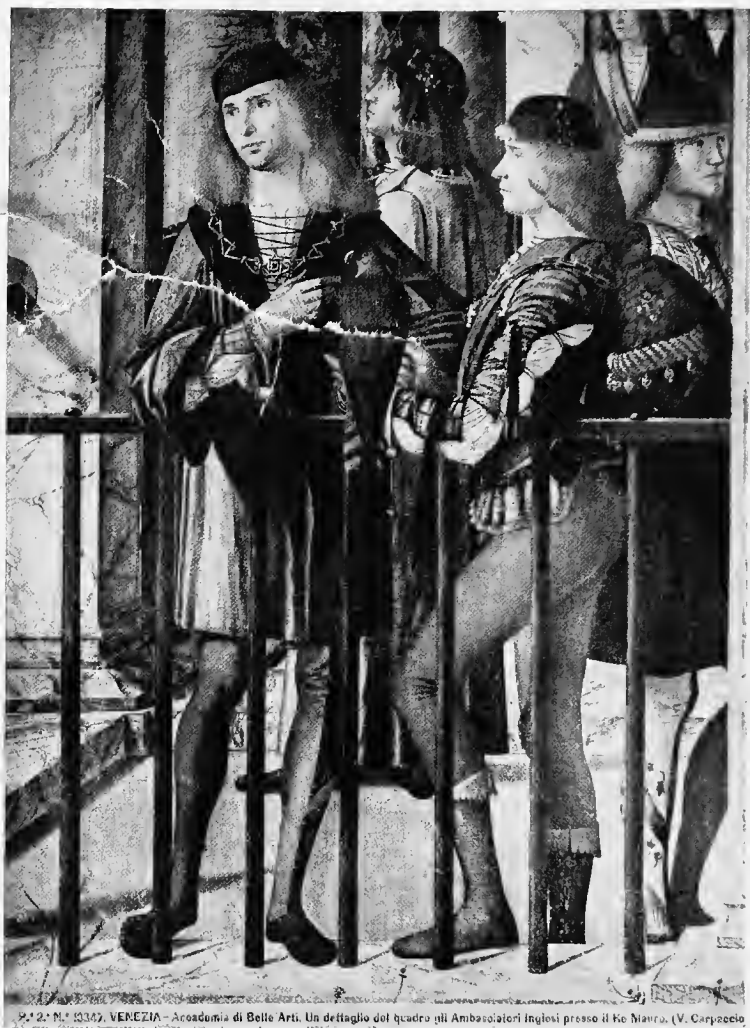
VITTORE CARPACCIO (active 1478-1522). It has been suggested that Carpaccio was a native of Capo d'Istria, chiefly on the grounds that his son, Benedetto, who was also a painter, lived there, and also many subsequent generations of his family, but it is now known that Benedetto went from Venice to Istria, and that his father, Vittore, and grandfather, Pietro, were born at Venice, where they lived all their lives. The exact year of Carpaccio's birth is not known, but is likely to have been about 1466 or 1467. He was a pupil and follower of Gentile Bellini, but the finest examples of his work testify to the influence of Giovanni Bellini, and in a lesser degree to Cima, while with himself and Giorgione there was a reciprocal influence.

There are records of early works by Carpaccio, which cannot now be traced, but the fact of his having been commissioned in 1490 to paint the "S. Ursula" series of pictures for the decoration of Scuola Sant' Orsola, in Venice, is a proof of his having won his spurs, and had been a recognised master of his craft before he was entrusted with the painting of these great works.

The painter Lazzaro Bastiani (active 1449–1512), an artist of the early Venetian school, was the friend and companion of Carpaccio, and it is claimed by some he was his early master. Bastiani was himself much influenced by Gentile Bellini, and was held in great repute by the Venetians of his time for his knowledge and sound judgment in artistic matters. He was chosen by Bellini to assess the value of Giorgione's frescoes on the façade of the Fondaco dei Tedeschi. Bastiani is represented in the National Gallery by a picture of the "Virgin and Child," No. 1953.

Perhaps the earliest known work by Carpaccio is the votive picture in the National Gallery, the "Madonna and Child Enthroned with SS. John the Baptist and Christopher, and the Doge Giovanni Mocenigo in Adoration," painted in 1478. It is a large picture where the figures are nearly life-size, and was formerly ascribed to Lazzaro Bastiano, and is now catalogued, No. 750, "School of Gentile Bellini."

Though Carpaccio was one of the first Venetian painters to adopt the oil-painting method, his earlier works would have been executed in tempera, and this is evident from his oil paintings, which show a tempera-like manipulation of the oil colours; they also lack the transparency and tone, as well as the glazings, which are usually found in the work of expert practitioners in oil painting. His technical methods, therefore, tended to the production of a rough, dry, and opaque surface.



Pl. 2. M. 1334, VENEZIA - Accademia di Belle Arti. Un dettaglio del quadro gli Ambasciatori Inglesi presso il Re Mauro. (V. Carpaccio)

Alinari

DETAIL FROM THE "ARRIVAL OF THE ENGLISH AMBASSADORS AT THE
COURT OF KING MAURUS." ACADEMY, VENICE: V. CARPACCIO

Carpaccio's most important works are the "S. Ursula" series of pictures in the Academy at Venice, and the scenes from the legends of SS. George, Jerome, and Tryphonius, in the oratory of S. Giorgio degli Schiavoni, Venice.

We have seen how at the end of the fifteenth and beginning of the sixteenth century, the Venetians encouraged the painting of pageant-pictures, which commemorated the religious, political, and civic processions reflecting something of the outdoor life of the people and the glory of the State. The Bellini, Cima, and Carpaccio were the chief masters who devoted themselves to this form of picture, but while the Bellini and Cima chiefly confined themselves to religious subjects, Carpaccio's pageant-pictures were more particularly illustrations of legendary narratives, and a type of art in which this painter excelled, where he introduced figures richly dressed in Venetian costumes, and others in Eastern dress, also birds and animals and the rich architecture of Venice. The "S. Ursula" series are fine examples of Carpaccio's treatment of legendary history, the earliest picture of the series dating about the year 1490. The principal incidents of the legend are represented in thirteen scenes, that occupy nine large canvases, and are now in Room XVI (del Carpaccio) in the Academy at Venice.

According to the legend, S. Ursula is stated to have been the daughter of Maurus, King of Brittany, to whom the King of England sent his ambassadors to ask him for the hand of Ursula

in marriage with his son. In consultation with her father, Ursula consents to accept the Prince Hereo, on condition that he renounces paganism and becomes a baptised Christian. The Prince consented, and the betrothed pair, accompanied by 10,000 virgins, then make a journey to visit Pope Cyriacus in Rome, and it was during this journey that the Princess had a vision in her sleep, when her martyrdom was announced to her by an angel. The Pope accompanies them on their return journey as far as Cologne, where the Huns fell on them and massacred Ursula and the 10,000 virgins.

The chronological order of the incidents in this story, in regard to the dates of the pictures, was not strictly followed out. For example, the picture of "The Arrival at Cologne" was the first of the series that was painted, and finished in 1490, but is placed as the tenth in accordance with the legend. The explanation of this may be that the picture in question was painted before Carpaccio was commissioned to paint the whole series, and we may infer that the merits of this work convinced the brotherhood that Carpaccio should be entrusted to carry out the great series, for the decoration of the Scuola Sant' Orsola.

The choice of the brotherhood was well justified, for notwithstanding the injury they have received through neglect and repainting, they remain the finest and most important works of their class executed in Venice in the fifteenth century.

The sequence of the incidents and subjects, and dates of the painting are as follows :

I. The meeting of the Ambassadors. II. On the same canvas on the right, Ursula and her father in consultation, painted between 1496-98.

III. The dismissal of the Ambassadors by the King of Brittany, painted about 1496-98.

IV. Return of the Ambassadors to England, painted about 1496-98.

V. The Angel appears to Ursula in a vision, painted in 1492.

VI, VII, VIII. The Prince and Princess take leave of their parents and the meeting of the Prince with Ursula, painted 1495.

IX. Accompanied by 10,000 Virgins, they meet the Pope, painted 1492.

X. Arrival at Cologne, painted in 1490.

XI, XII. The Massacre by the Huns at Cologne, and the Funeral, painted about 1495.

XIII. S. Ursula appears in Glory, painted in 1510.

The last picture of the series, representing the "Apotheosis of S. Ursula," or her glorification after death, where she is adored by the great company of the virgins, though now greatly damaged, is the finest of the series, in regard to the maturity of the workmanship, and the depth of emotional sentiment. It has been formerly thought that this canvas was painted in 1491, but the whole character of its design and execution is so much in advance of the others of the series, and more like that of his

most famous work, "The Presentation of the Holy Child," which he painted for San Giobbe in 1510, that we must agree with Mr. Berenson, who has pointed out that both of these noble works were painted about the same time, that is in the year 1510.¹

In the "Glory of S. Ursula," the saint is standing on the top of a palm tree, under a great archway, her hands clasped in prayer. On either side and behind her is a great company of adoring virgins, two of whom are holding large banners. Around the saint and against the sky is a crowd of sportive child-angels who are scattering flowers, and above is the Almighty Father with outstretched arms, receiving the saint into heaven. The composition is finely arranged on the lines of a well-balanced, but not unduly pronounced, symmetry.

On the entrance wall of Room II, in the Academy of Venice, is seen what is perhaps the noblest example of Carpaccio's art, "The Presentation of the Holy Child in the Temple." We are attracted by the clear and definite lines of the composition which is at once monumental and extremely simple in design. Standing in front of an arched recess of the temple is the slightly bending and stately figure of the Virgin, holding the infant Christ, who is a charming and well-nourished type of infancy, drawn with great precision of line and form, which also marks the treatment of all the figures and drapery in

¹ B. Berenson, *Study and Criticism of Italian Art* (Third Series), 1916.

this fine work. The Holy Child is presented to Simeon, the high priest, who is represented as a pontiff clad in magnificently embroidered robes, which are held up by one of the attendant cardinals. Simeon is a grand and noble figure, of a pleasing countenance, bare-headed and bearded, and his hands clasped as he advances towards the Virgin and Child. Behind the Virgin, on the left, are two attendant female saints, dignified in pose. The draperies are well cast, and drawn with much precision, though angular in the folds. Below are three beautiful and Bellinesque child-angels, seated and playing musical instruments. The central one especially, who plays on a lute, is very charming in its graceful attitude; fascinating in form, and light and shade, it would appear to have been composed so as to fill harmoniously a perfect circle. This dainty little figure appears again, in a similar position, in Carpaccio's altarpiece of the "Madonna and Saints," of Capo d'Istria, painted in 1516.

The Dalmatian Brotherhood, a Slavonic fraternity, living at Venice, founded the Scuola San Giorgio degli Schiavoni in Venice in 1451, for the succour of destitute sailors of Dalmatia and other countries. The brotherhood commissioned Carpaccio to furnish a series of paintings to adorn the interior of this building, which he executed between the years 1502 and 1510. The subjects chosen were scenes and incidents in the lives of the three great patron saints of Dalmatia, namely, SS. George, Jerome, and Tryphonius. These works consist of a series of

nine paintings on canvas, which adorn the oratory of the school, together with the altar-piece of the "Virgin and Child between two Angels." With a few exceptions the paintings are in a bad state and darkened by age and repainting. The best preserved of the series is the "S. Jerome in his Study," where the saint is dressed in a clerical Venetian costume, surrounded by books and bronze statuettes in his library. He is looking out of the window, as he pauses from his studies, in a moment of abstraction. The well-furnished study interior is very realistic in the treatment of its clear light and shade. In the scene of "S. Jerome bringing his Lion to the Monastery," Jerome, in his pose and mien of calm fearlessness, contrasts forcibly with the exaggerated fright and ludicrous cowardice of the monks, who are rushing away in all directions, terrified at the sight of the lion. In the "Burial of S. Jerome," Carpaccio displays great skill in the painting of the quiet convent garden and country beyond. The body of the saint lies on a bier in the centre of the picture, and at either side are the austere and solemn clergy, reading the burial service. Some of the spectators, and a Turk on horseback, have oriental costumes. Like his master, Gentile Bellini, Carpaccio was very fond of introducing persons in Eastern costume in his pictures, and this would indicate that he must have accompanied Bellini on the latter's visit to Constantinople in 1479, and made studies of oriental costume. In the "St. George" pictures of this series there are many

examples of such costumes, notably in the "Baptism of the Gentiles by St. George," and in the canvas of "St. George Bringing the Dragon Captive," where the spectators and musicians have Oriental dresses, and the landscape also is Eastern in character.

Next to the altar of the oratory, on the right, is the "Legend of S. Tryphonius," where the Emperor Gordian sits in a columned portico with his daughter, and attended by courtiers. He is looking at the saint performing the miracle of the taming of a basilisk. The legend is that the Princess was said to have been possessed of a devil, who converted himself into the form of a basilisk, and was eventually overcome by S. Tryphonius. This canvas is very much injured and dimmed by age, as the case is with the remaining works, the "Call of St. Andrew," and "Christ on the Mount," and also the altar-piece, which is now of a dim and dark general reddish colour.

Ruskin has done much to champion, and call attention to, the merits of Carpaccio's work in his *St. Mark's Rest*, particularly praising this nature-loving Venetian master in respect to his drawing and painting of birds and animals. There are indeed very few of his pictures where he has not introduced such creatures as dogs, horses, stags, fawns and rabbits, and also pheasants, quails, partridges, doves and goldfinches. He had an undoubted love for bird and beast, and represented them, as he also did fictitious creatures, such as the dragon and the

basilisk, the "King of Serpents," with a certain *naïveté*, and quaintness of form and action.

There is a very interesting, but much injured, oblong picture, which once belonged to Ruskin, and is now in the Johnson Collection at Philadelphia, U.S.A. The subject is, "Alcyone Finding the Body of Ceyx." Alcyone, on discovering the dead body of her husband in the sea, is rushing forward to drag it out. Behind her is a group of people on the right, and beyond is a castellated town, a headland, and a large tower. In the foreground, which borders the sea, is a seated deer, a rabbit, and two doves.

After 1510, and onwards to 1514, Carpaccio continued to produce much good work, but in his later years his efforts bore evidence of his declining powers, and they became very unequal. In the Church of S. Vitale at Venice, behind the high altar, is the large canvas, "S. Vitale between SS. George and Valeria." The figures are life-size, and the work is signed and dated 1514. The patron saint, Vitalis, is represented on horseback, attended by four saints, while above in the clouds the Madonna appears, and is adored by four saints. The design is bold and unusual for an altar-piece. The colouring and drawing of the figures are below the average merit of Carpaccio's previous work. The horse is stiffly drawn and its colour is of a dull reddish tone.

Among the best examples of his work, executed after 1510, are the series of canvases illustrating the life of S. Stephen, most of which he painted for the school of Santo Stefano at Venice in 1511.

These works are now scattered, and are preserved in various European galleries—"The Vocation of S. Stephen," No. 23, of the Berlin Gallery; "S. Stephen Preaching," No. 1211, of the Louvre. The saint is preaching to an audience of Eastern people, in a landscape. Another of the series is "S. Stephen Disputing with the Doctors," No. 70, of the Brera Collection. This is a well-preserved picture, and contains many portraits. A drawing resembling it, by Carpaccio, is in the Uffizi, and drawings of heads for it are in the British Museum. The fourth picture of this series is "The Stoning of S. Stephen," now in the Gallery at Stuttgart, No. 452. This picture is rough in treatment and in an injured state. In the landscape background there is a distant view of Jerusalem. It is a late work, bearing the date of 1520.

Carpaccio left two sons, Benedetto and Pietro, who, in a feeble way, followed their father's profession, for what little of their work remains that can be ascribed to them chiefly consists of faint reflections of their father's pictures.

The Venetian painter, GIOVANNI MANSUETI, (1470-1526), was the companion and friend of Lazzaro Bastiani, and a pupil of Gentile Bellini, but was a close follower of Carpaccio. His earliest known work is the "Crucifixion," No. 1478, of the National Gallery, and is signed, "*I. de Mansueti, 1492.*" This has been probably painted for a processional banner, as it is executed on fine linen or silk. The Trinity is represented

in front of an elaborate and imaginary architectural setting, through the arcades of which is seen a landscape with mountains and castles. Six saints are standing around the Cross, and a little angel in a pulpit, on each side, is holding emblems of the Passion. His pageant-picture, "The Miracle of the Cross," No. 564, in the Venice Academy, is a mixture of the manner of Gentile and Carpaccio, and therefore lacking in originality. The work, however, is a valuable record of Venetian costume and architecture. The composition is not particularly good, and though crowded with figures, these are, with one or two exceptions, rigid and motionless, and are overpowered by the elaborate architectural setting, which, however, is very carefully drawn, as in most of Mansueti's works.

Two other pictures by this artist are in the Academy of Venice, "The Miracle of St. Mark," No. 569, where he comes to cure Anianus the cobbler, and the "Preaching of St. Mark at Alexandria," No. 571. In the gallery at Padua there is a Bellinesque work by Mansueti, "The Adoration of the Magi," which belongs to his early period. The Virgin, the Holy Child, and St. Joseph are placed at the extreme left of a long oblong picture, and advancing in a very stiff and conventional manner is a procession, headed by the Magi; some persons are wearing Eastern costumes and turbans, and others are mounted on stiffly-drawn horses. The landscape, however, is very interesting in design, and might have been, with its mountains and rocks, designed by

Jacopo Bellini. As a rule Mansueti's figures are short and square, his draperies very conventional, and his colouring dull and heavy. He shares Carpaccio's partiality for birds and animals and has introduced many in the "Preaching of St. Mark," and in his interesting picture of the Nativity, in the Verona Gallery, where they appear in great numbers and variety.

GIORGIONE (1477-1510) of Castelfranco, Veneto, was probably born at Vedelago, a small village near the former town. He has also been known by the name of Barbarelli, which was that of a noble family at Castelfranco, but his connection with the house of Barbarelli, if he had any, has not been clearly established. It is more likely that he was the child of humble parents who resided at Vedelago. In contemporary documents he is referred to as Zorsi, Zorso, or Zorgon of Castelfranco. Vistas of the town with its castellated buildings and farms, its umbrageous elms and plane trees, pines and poplars, with the Alps beyond, are represented in many of his pictures, as is the romantic and beautiful scenery of his native Cadore, which, like Titian, he loved so well to paint.

Giorgione was a pupil of Giovanni Bellini and was in some degree influenced by Carpaccio, but through the great power, brilliancy and poetic charm of his own glowing creations, Giorgione had a wider influence on his contemporaries, and on Venetian painting, than any other master before or after his time. Even the best examples of Titian's art are Giorgionesque in colour and

in spirit. It is well known that the genius of the great Venetian master was fed and developed by his assimilation of the "Giorgionesque spirit" during the first decade of his own artistic activity. In the more complicated schemes of figure-composition, in the masterly balance of light and shade, in trenchant power of execution, and in his daring colour contrasts, Titian has shown greater technical skill and power than Giorgione, but he has not excelled the general charm, the quiet beauty, suffused glow of colour, and above all, the lyrical mood, romance, and poetry which permeate the creations of the "Wizard of Castelfranco."

It is pleasant to read the genial Vasari's testimony to the personal qualities of this rare artist. Speaking of Giorgione, he says, he was a man of "distinguished presence and spirited character, kindly, of good manners, adored by women, an admirable musician, and a welcome guest in the houses of the great."

There is no record of the year when he first went to Venice, but he must have been in his very early manhood when he entered the studio of Giovanni Bellini. If Titian was born in 1489, as argued by some authorities, he would in all probability have worked with Bellini as a pupil a good many years after Giorgione had first entered the studio, and the latter would be considerably the elder of the two. This supposition would strengthen the belief of those who contend that Titian was to a greater extent the pupil of Giorgione than of Bellini. Be this as it

may, we know that neither Titian, nor Bellini himself, could resist the magic influence of the master from Castelfranco.

Hitherto both the larger and smaller forms of religious pictures, with their more or less conventional compositions, were most popular with artists and their patrons, but Giorgione, while not entirely neglecting the religious picture, directed his attention to the painting of charming cabinet-pictures of sylvan and pastoral scenes where the landscape was of an equal, if a not greater, importance than the figures. Under sunny skies and in a clear and limpid atmosphere, in open glades surrounded by all kinds of noble trees with their dusky shades and broad massed foliage enfolding sunlit stretches of ancient greenery that clothe slopes of hill and dale, care-free courtiers and fine ladies, happy shepherds and radiant nymphs sit or recline, conversing with each other, or playing on musical instruments. In these charming lyrical works Giorgione refreshes our eyes with glimpses of a bygone age of gold.

The swains and shepherds are, as a rule, dressed in the rich Venetian costume of the time, and the golden-tressed nymphs in scanty drapery, or are almost nude, which gave the painter an opportunity of showing his unrivalled skill in flesh painting.

In the representation of these romantic and imaginative scenes, with all their charm of rich and glowing colour, Giorgione ministered to the public taste of the times. It was also becoming

more and more the fashion among the wealthy people of Venice to form private picture galleries where small cabinet-sized pictures could be hung, together with portraits. Consequently, to meet the growing demand, numerous artists occupied themselves in painting small and portable pictures, and as far as possible in the Giorgionesque manner and spirit, during the first half of the sixteenth century. The majority of these works so closely resembled Giorgione's own, that for centuries after they were regarded as pictures from the master's hand. Most of these works have now been rejected, though many are beautiful examples of Venetian painting, for even in the works of inferior Venetian artists of this time there is much charm and beauty.

It must be presumed that in his early pupil days he learned much from his master, Giovanni Bellini, in drawing, colouring, and especially in landscape painting, but the earliest works that have come from his hands show a surprising maturity, and from first to last his pictorial creations are painted in glowing and radiant schemes of harmonious colouring.

His reputation must have been well established in 1500, when he was only twenty-three years old, for at that time we learn that he painted the portraits of the Doges, Agostino Barbarigo, and Leonardo Loredano, also those of the *condottiere*, Consalvo Ferranti, and of Catherine Cornaro, the widowed Ex-Queen of Cyprus, who had retired to live in her palace at Asolo, the little city due north of Castelfranco.

There are two small examples of his early works in the Uffizi Gallery, "The Trial of Moses," and "The Judgment of Solomon." The former represents the ordeal of the infant Moses by fire, a subject derived from Rabbinical sources. The different tints of the dresses of the figures, and the generalised flesh-tones are all painted with great skill in a smooth and liquid medium, which gives a transparency and yet a solid appearance to the painting without heaviness. It may be mentioned, that in such portions of Giorgione's pictures that have been well preserved and have not been repainted or restored, there is, as in the above work, a liquid depth, and at the same time a solid appearance, in the colouring. This effect has doubtless been obtained by first painting the lights in a thin and smooth manner, rather than in a thick impasto, and glazing over with thin and carefully chosen colours of a nearly transparent nature. This, indeed, was the method used by most of the Venetian painters, but the question of the artist's temperament has always to be considered; for example, where most of Giorgione's contemporaries painted the lights and half-tones in a thick impasto, he preferred to use his colours more thinly yet always in a solid consistency. In the lower part of this picture the figures are grouped in a band which stretches across the central third of the space. The middle and upper part show a rich landscape, with tall dark trees on the left, and in the centre and to the right woody crowned heights and castellated

buildings are painted against the background of blue mountains. This picture is painted in oil, on canvas, but its companion, the "Judgment of Solomon," is on a wood panel, many parts of which have been repainted. Its design and general form are similar to the first-named work, except that the chief mass of the larger trees occupy the centre of the picture, and have more grandeur of design, but the figures are grouped in a similar way. Both of these highly interesting works may be described as landscapes with figures, as the greater prominence and space are given to the landscapes, and both of them recall Giovanni Bellini's picture of "The Tree of Life," also in the Uffizi—a work which must have greatly influenced Giorgione, when painting these two pictures.

An early work by this master is "Christ Bearing the Cross," a picture formerly in the Casa Loschi at Vicenza, but now in the Gardner Collection at Boston, U.S.A. It represents the head and shoulders of Christ, bearded, and having long hair. In the noble features of the Saviour there is a profound expression of grief. The painting is highly finished in well-blended and transparent tones of a strong and rich colouring. Another picture with this subject, by Giorgione, is one in S. Rocco, Venice, where Christ is dragged by a rope. This picture was copied by Vandyke, in his sketch-book, now preserved at Chatsworth.

His famous altar-piece in the Cathedral of Castelfranco, "The Virgin and Child between

S. Liberale and S. Francis," was painted about 1504, and is supposed to have been commissioned by Tuzio Costanza, the old *condottiere*, or soldier of fortune, in the service of Catherine Cornaro, in memory of his son, Matteo, who was killed at the battle of Ravenna in 1504, when as Captain of fifty lancers he fought for the Venetian Republic. Tuzio was living at this time in his ancestral residence at Castelfranco, and had the body of his son brought home from Ravenna, to be interred in the family chapel. The young Matteo and Giorgione must have known each other when they were boys together at Castelfranco, which may have accounted for Tuzio's selection of the painter of the altar-piece.

When we first look on this important work, our attention is arrested by the striking simplicity and noble dignity of the well-balanced and monumental design. The elements of the composition are very few, and it is entirely devoid of any vexatious detail that might tend to disturb the breadth and interfere with the tranquil grandeur of the work. The Virgin is full-faced, enthroned in an unusual elevated position, with the Child reclining on her knees, the centre of vision being placed high in the picture. Behind her is the warm cloudless sky of the early morning, which melts into the pale gold of the horizon. Bathed in the hazy atmosphere is a square tower and buildings on the left, and low trees on the right. The draperies of the Virgin are soft in texture and rich in colour, and are arranged in decided masses of strong light and shade. Her

kerchief is white, her tunic green, and her mantle, which falls from her right shoulder and brought over her knees and feet, is a rich velvety red. The narrow back of the throne behind the Virgin has a rich embroidery in red and gold, and in the centre of the broad white mass of the lower structure of the throne is hung a striped carpet, over which is an ornamented rug, whose sombre green colour harmonises with the green in the Virgin's tunic. Further below is a large medallion with a shield having the heraldic bearings of the Constanzi family. The manly and dignified San Liberale is standing on the left dressed in full and brilliant armour and carrying his pennoned lance. The passive S. Francis, graceful in pose and showing the wound-marks on his side and hands, is represented on the right.

It is probable that the beautiful little picture of a "Knight in Armour," No. 269, of the National Gallery, is a study by Giorgione for the figure of San Liberale in the Castelfranco altar-piece. The gallant pose of the knight, his coat of armour and lance, correspond to the figure in the altar-piece, the only difference being that he is bare-headed in the small study and helmeted in the Castelfranco altar-piece.

Two extremely beautiful and authentic works by Giorgione are the picture in the Giovanelli Palace, Venice, known as "The Tempest," or "The Gipsy and Soldier," and "The Three Philosophers," in the state Gallery at Vienna. The latter work is also known under the title of "Evander Showing Æneas the Site of Rome."

Both of these pictures were acknowledged by the Venetians as celebrated works in the sixteenth century, and both of them are very beautiful landscapes with figures introduced, but as to whom the persons may represent, and what meaning they may convey is not clear, and different interpretations have therefore been suggested. The first mentioned has been called "The Tempest" perhaps because of some dark and stormy clouds in the distance on the horizon, but the rest of the landscape, with its trees, hills, sloping banks and towered buildings, is bathed in sunshine. A man bearing a long staff, and dressed in a slashed doublet and hose, is standing on the extreme left in a graceful attitude, looking at a woman who is scantily dressed and seated on the right under a dark tree, giving breast to her child. It has been said by some that the man represents the artist himself, and the woman his wife, while others say the woman is a gipsy, but whomever they may represent they harmonise completely with the delightful landscape. Students of Giorgione's work cannot fail to have noticed his habit of introducing two, or sometimes only one figure, at the extreme left and right of the picture in his landscapes, as in the above work. Among other instances, this form of composition is apparent in the "Orpheus and Eurydice" of the Lochio Gallery, at Bergamo, a copy of a lost original, and in the "Apollo and Daphne" of the Seninario, Venice, a beautiful example, and, according to Morelli, a genuine work by this master.

The "Three Philosophers" of the Vienna Gallery has been interpreted as a representation of the scene where the old King, Evander, with his son, Pallas, points out to Æneas the future site of Rome. Another title is, "The Young Marcus Aurelius and two Philosophers." The young man, whether prince or philosopher, sits on a knoll in the centre of the picture, holding on his knees an astronomical instrument, and is looking at the disc of the setting sun. He wears a white shirt, a yellow tunic and a green mantle. Next to him, standing on the right, is a stately personage with a white and red turban, and a purple cape, who is speaking to his companion on the right, a bearded and hooded old man, wearing a brown-amber cloak over which is a crimson hood. Excellent as the figures are in drawing and colouring, they are secondary in importance to the landscape, which is noble in composition and extremely rich in its fresh and verdant greens and yellows, and in the russets, greys, purples and browns of the finely drawn tree trunks, stems and foliage silhouetted against the luminous evening sky. There is a tradition, based on a statement in the Anonimo Morelliano, that Sebastian del Piombo finished this picture. But if he did so he has preserved the Giorgionesque spirit and feeling.

There is much evidence to prove that even in his short career Giorgione found time to paint numerous frescoes, but as the majority of such works were executed on the exterior walls of Venetian palaces, they soon perished, owing to

the rapid disintegrating action of the sea-air. Vasari states that he saw and admired many of these Venetian frescoes in 1544, but even as early as that they were already falling into a state of premature decay. There are still some traces of old frescoes or rather distemper-paintings, in the so-called "house of Giorgione" at Castelfranco, which have something of the Giorgionesque manner and swiftness of execution. It is also quite likely that he may have painted frescoes in the ancestral residence of the Constanzi family at Castelfranco. The mural painting he executed at Venice on the interior and exterior halls of palaces, public buildings, and of his own house, were painted in various mediums, such as true fresco, tempera, and oil. The subjects depicted were usually from mythological sources, painted in monochrome and also in colour, as decoration of friezes, panels, medallions and niches. Allegories of the Vices and Virtues, figures of gods, goddesses, and other personages, portrait-heads and busts, were the usual subjects. The most important of his exterior mural paintings were those that formed the decoration of the Fondaco de' Tedeschi, the Mart, or Exchange of the German Merchants. The front of the Fondaco, facing the canal, was decorated by Giorgione during the summers of 1506 and 1507, while the second front, facing the Merceria, was entrusted to Titian, so that here the two greatest Venetian painters of their time were rivals in the decorating of the same building. It is unfortunate that practically nothing remains of

these celebrated works, which won the admiration of contemporary artists and the Venetian public of the sixteenth century, except the written records of them.

Giorgione's famous pastoral "The Concert," or the *Fête Champêtre*, of the Louvre is well known. Although it has suffered much by restoration, thick repaintings and varnishing, which have destroyed the delicate glazings and finishing touches of the original painting, and to such an extent that the picture has been formerly assigned to less able hands, yet the ill-usage has not succeeded in altering the general design of this beautiful and idyllic composition, which shows it to be not only a genuine and typical work, but a masterpiece among Giorgione's pastoral works.

Morelli was the first to discover that "The Sleeping Venus" of the Dresden Gallery, "The Young Shepherd with a Flute" of the Hampton Court Gallery, and the "Judith" at Petrograd, were authentic works by Giorgione. The first-named is a superb example of flesh painting and of refined and graceful drawing, and is apparently the prototype of Titian's "Venus of Urbino," in the Uffizi Gallery. The goddess, comely and slender in form, reclines on the ground asleep in the open air, her right arm is stretched upwards and under her head, and behind her is a finely-painted landscape, dark-toned against a light and warm sky. The Anonimo mentions that he saw this beautiful picture in 1525, in the house of Giro Marcello at Venice, and that



SHEPHERD WITH A PIPE. HAMPTON COURT: GIORGIONE

Bourke

Titian had finished the landscape and also a cupid at the foot of Venus. In later times, however, this cupid has been painted out. This would suggest that the picture was a late work, and left unfinished by Giorgione.

The "Young Shepherd" of the Hampton Court Collection is now accepted as a genuine work by Giorgione. Though darkened and not free from repainting in parts, it is still a work of great charm. The oval shape of the head and arched brow, the soft bushy hair, small chin, the exquisite drawing of the mouth, and the dreamy and intelligent eyes are all cleverly expressed and are distinctly Giorgionesque. Mary Logan says: "It is the most precious picture at Hampton Court." Mr. Berenson has pointed out that it bears a strong resemblance to the head of "David," in the Gallery at Vienna, a work he considers as a copy of a lost original by Giorgione.

There are only a few authentic examples of portrait painting by this master now in existence, among which is the "Portrait of a Young Man," No. 12A, in the Berlin Museum. It has all the characteristic drawing and colouring of the painter's early style, but a certain hardness of execution, which shows the immature handling of the young artist's work. The "Portrait of a Lady," No. 143, in the Borghese Gallery at Rome, and the very fine and strong "Portrait of Antonio Brocardo" in the Budapesth Gallery, No. 140, have lately been given to him. The last-named portrait is the best example of his work in this branch of painting.

The so-called "Knight of Malta," in the Uffizi Gallery, in spite of some repainting, is one of Giorgione's best works. It is a noble life-size bust of a Venetian knight, in a splendid black silk damask dress, with a white chemisette and a jewelled collar, and holding in his hand a garland of beads. The rich brown colour of his thick hair and beard harmonises well with the glowing tones of the flesh.

It is amazing to realise the great number of pictures that have been wrongly ascribed to Giorgione, when we think that in the twelve years or so of his artistic practice he could not have painted a tenth of the pictures that have been assigned to him. A few of these doubtful works are clever copies of lost originals, but the great majority of them are the work of his numerous pupils and followers, for without mentioning the names of such it will be sufficient, and quite true, to say that there were scarcely any painters in Venice and in the North of Italy of the sixteenth century who were not influenced by Giorgione and his art, and the greatest testimony to his influence that it was with extreme difficulty that the Venetian artists of his time, and for many years after his death, found a market for any of their works that did not strongly remind their patrons of the composition and glowing colour of Giorgione's pictures.

Giorgione is said to have died of "the plague," at Venice, in 1510, but in 1638 his remains were taken to Castelfranco and buried there in the Church of San Liberale.

NOTES ON THE TECHNICAL METHODS OF
VENETIAN PAINTING

From an examination of such pictures by Titian as the "Bacchus and Ariadne," "The Holy Family with S. Catherine," of the National Gallery, and "The Entombment," of the Louvre, as well as others by him, and also by some of the great Venetian colourists, we find that the system and methods adopted by nearly all the masters of the Venetian school in painting were as follows :

1. Coarse canvas, or ticking, was prepared with a coating of tempera, made from white chalk and size; this was spread thinly, rather than thickly, so as not to destroy the texture of the canvas.

2. On this white and non-absorbent ground the outlines of the picture were drawn or traced, and fixed with a coating of size.

3. In a thin grey monochrome, more or less tinted, the flesh, draperies, and other parts were painted in delicate tones of light and shade, sometimes in tempera, or in oil-colour.

4. When this first painting was thoroughly dry, a second painting, executed in a thick and solid impasto, was frankly applied, showing a certain *bravura* and vigorous strokes of the brush, in order to give further texture. The colouring of this second painting, though generally of a pale monochrome, would be modified in the various parts; for example, the more delicate flesh-portions would be in a monochrome of a

light violet-grey, the more swarthy flesh in a stronger grey, and the hair likewise.

5. Blue draperies, in white and grey tones, green draperies in a yellowish monochrome, the reds of the pictures in white and pale-grey, and the sky and any white portions to be kept in white.

6. This second painting, if executed in tempera, would be sufficiently dry in a day or so for the final painting, but if painted in oil, as the practice was with Titian and the later Venetians, a sufficient time, about a month, was allowed for the drying before the final coloured-glazings, and delicate semi-opaque overtones were applied. It may be mentioned that the vehicle of the final glazing-colours was a mixture of oil and varnish.

The above is offered as a reasonable rationale of the technical methods of the Venetian painters, for it is beyond doubt that they could not have obtained the amplitude, the throbbing or pulsating effects, and the warmth of their rich and glowing colouring without employing, as they did, a coarsely-primed white canvas, taking care not to destroy this texture by the solid monochrome painting, and then painting the whole work, with the exception of the white portions, such as white draperies and clouds, with the finishing colour-glazes.

It is impossible to imitate the beautiful processes of the old Italian painters without the use of glazes. Many of the draperies in their pictures have been first painted in tones of light grey and white and afterwards coloured with transparent

glazes. This Venetian method was also adopted by some of the best Florentine colourists, more particularly by Andrea del Sarto, and Fra Bartolommeo. As an example of the contrary method of smooth and solid painting, mention may be made of the works of the Florentine painter Agnolo Allori, known as Bronzino, who painted on a very smoothly prepared canvas, with a shiny surface. From an absence of texture in his painting grounds, and from his avoidance of the use of glazes, his work is often lifeless and monotonous, and his colouring is cold, though most elaborately finished.

CHAPTER III

TITIAN

TITIAN : TIZIANO VECELLIO (1477 ?—1576). There is no positive evidence that Titian was born in 1477. Vasari gives the year of his birth as 1480. Ridolfi and others give 1477, while later writers are silent as to the year. In one passage, however, Vasari, in his life of Titian, says that Titian was seventy-six in 1566–7, which would make the year of his birth 1489. He was born in the mountain town of Pieve, in the province of Cadore, north of Venice, and was the son of Gregorio, and grandson of Conte Vecelli, both of whom were influential men, who had held honourable positions in Cadore and the district.

The young Titian, showing signs of a strong artistic bent, was taken down to Venice when he was only ten years old, and was placed in the workshop of the mosaicist, Sebastian Zuccato. There is a legend that at this early age, or when he was still a child, he had painted a picture of the Virgin with the juices of flowers or berries, which was then considered a fine achievement. We next hear of him entering the *bottega* of Giovanni Bellini, where he met Giorgione as a fellow-pupil. Titian was therefore fortunately placed when he came into contact with two such

famous men as Bellini and Giorgione, who imparted what was to be a lasting influence on his life and work.

There is not much in Titian's early work to show the direct influence of Bellini compared to that which came to him from Giorgione. It is true, however, that in some of his Madonna pictures, both in the Virgin's and in the Infant's representations there is a decidedly Bellinesque charm and feeling, but the rapture, the glow of colour, and the joyousness was Giorgionesque, for Titian, great and original master as he was, paid equal homage to Giorgione and nature.

Works of Titian's early period, painted before 1512, include "The Man of Sorrows," a nearly half-length figure of Christ crowned with thorns, in the Scuola di San Rocco, Venice, painted about 1500, but it is now much injured. It is his earliest known work, and an immature example of his technical powers, but the expression of resigned sorrow in the face is remarkably rendered, and in this respect the picture is of extreme interest. The "Gipsy Madonna" or "La Zingarella," of the Imperial Gallery at Vienna, was painted about 1503-1506. It is Giorgionesque in feeling and colour, especially in the landscape, and in the stately figure of the Virgin. The *morbidezza* quality of the flesh painting in the upright figure of the infant Christ reveals the hand of the master who ten years later painted the charming Infant in "The Madonna with the Cherries," that hangs beside it in the same gallery. Allowing for the better drawing in the

later work, there is not much else to distinguish between the technical merits of these two beautiful examples of tender flesh painting.

The "Madonna and Child" of the Benson Collection belongs to the same early period, a delightful work, decidedly Giorgionesque in spirit.

Another early work where the landscape reminds us of Giorgione, is "The Little Tambourine Player," No. 181, in the Vienna Gallery, a picture on canvas, painted about 1506. An infant boy, with his legs well apart, is seated on a low wall, playing a tambourine, behind him are two flattish and smooth tree-trunks, and other masses of trees in the distance. Leaves and sprays of foliage are painted with great care and precision, and the general colouring is cool in tone.

The portrait-study of "Caterina Cornaro," in the Crespi Collection at Milan, and the Cobham "Ariosto," a portrait, acquired by the National Gallery a few years ago, are early works, probably painted about 1509.

In the following year Titian was engaged on the frescoes of the façade of the Fondaco dei Tedeschi, facing the Merceria, in which work he had the assistance of Morto da Feltre, but these frescoes have long since perished. Giorgione at this time was just about finishing his share of the decoration of the other front of this building, facing the canal.

In 1510, probably after executing the frescoes of the Fondaco at Venice, Titian visited Padua, and there painted a series of frescoes in the

Scuola del Carmine, and in the Scuola del Santo. He was accompanied by his assistant, Domenico Campagnola, who executed much of these works from Titian's designs. In the Carmine Scuola, now a baptistery, on the left of the altar, is a much-injured and repainted fresco, "The Meeting of Joachim and Anna." The six figures here are dwarfed by the great amount of space given to the landscape and buildings. There is some dramatic action in the group of the two principal figures, but the composition as a whole is lacking in dignity of design as a wall decoration, and would therefore be more suitable for an easel picture. The planning of the "St. Anthony Granting Speech to an Infant," in the Scuola del Santo, is better from a decorative point of view, where the grouping of the figures, with their heads nearly on the same level, recalls the "Tribute Money" of Masaccio, in the Carmine at Florence, and Raffaello's cartoon of "Christ's Charge to Peter." The heads in the frescoes at Padua are portraits. In these and in the other frescoes in these buildings we still find the Giorgionesque treatment in the landscapes. It may be certain that the colouring of the Paduan decoration would be originally of a rich Venetian character, but the usual ravages of time and repainting have made it now impossible to judge of its original colouring. A fresco of "S. Christopher" by Titian, is still to be seen on a staircase wall in the Ducal Palace, Venice, but is now darkened and repainted.

Returning from Padua to Venice in 1512, he

painted for San Spirito his fine altar-piece of "St. Mark Enthroned," now in the Salute. Distinguished by a great breadth of treatment and powerful light and shade, it is one of the most dignified and realistic of Titian's works. St. Mark is seated on a high pedestal, his face and half of his body are in shadow, the rest of the figure being in a strong light. The four saints below are SS. Cosimo and Damian on the left, with grand and massive draperies—their heads are evidently portraits; on the right is S. Roch standing in shadow, and S. Sebastian in a clear light.

The "Concert," of the Pitti Gallery, is likely to have been painted about this time. It was for a long time thought to have been a work by Giorgione, chiefly on account of the Giorgionesque treatment of the figures of an old man and a youth at either side, but is now given unreservedly to Titian. The conception and representation of the spell-bound and realistic features and attitude of the passionate musician seated at the organ, as he fingers the keys, convincingly indicate that we have here a splendid example of Titian's painting.

In his pastoral and idyllic type of pictures, such as Giorgione loved to paint, Titian has produced some of the most delightful examples of composition, colour, and lyrical charm that are found in all the range of Venetian painting. Many of such pictures, together with some splendid portraits, are included in the period from about 1512 to 1530, which closed with the

completion of his great work, the "St. Peter, Martyr."

In the Bridgewater House Collection there are two fine examples that belong to the first years of this period, "The Holy Family," and the pastoral, "The Three Ages of Man." The first-named is distinguished for grandeur of the flowing lines of the composition. The Virgin's dress, with the wonderful painting of the sleeve, and the almost organic folds of the material, is a fine illustration of Titian's skill in the painting of drapery. There is much poetic charm in the second work, a pastoral type of picture. On the right is the group representing Youth, and consisting of two figures, where a blonde and beautiful girl, clad in light draperies, is in company with a shepherd. A group of three lovely children, on the left, represents Childhood, while an old man seated in the mid-distance is Old Age. Other works of this time are the following: The "Noli me Tangere" and "The Holy Family," or "Adoration of the Shepherd," both in the National Gallery. In the first named the Saviour, half-clothed in a white drapery, is slightly bending over the kneeling Magdalen, who raises her right hand as if to touch His body. Between them is a large tree, and the rising ground beyond is crowned, on the right, with a group of buildings. There is much skill of handling, and a golden glow in the flesh painting and colour of this fine work.

A work of this time is the celebrated picture, "Venus and Medea," or "Sacred and Profane Love," now in the Borghese Gallery at Rome.

The beauty and grandeur, and, we may add, the simplicity of its composition, have not been surpassed by Titian in any of his works, and hardly by any other master. It may be pointed out that in its present state it is apparent that parts of the ground and the foliage behind and to the left of Medea, and also around and on the right of Venus, are much darkened by varnishing, which, if removed, would doubtless reveal lighter passages of colour in these parts, and so restore the original balance of light and shade which has been lost. The picture is oblong in shape, measuring about 8 ft. 8 in. in length, and 3 ft. 6 in. in height. The long horizontal lines of the shape are repeated in the ledges of the fountain and in the level bars of the cloud forms in the left of the beautiful sky, and such lines give the composition a great feeling of repose. As a contrast, and also as an element of strength, all this horizontality is opposed by the vertical lines of the trees, and the figures. Venus is represented as a beautiful nude figure sitting in a most graceful attitude on the ledge of the fountain, to the right, leaning on her right hand, her left arm being raised, and from it, and, silhouetting the left side of her figure, down to her feet is a tumbling and fluttering mass of crimson drapery. Medea is seated on the left listening to Venus, who is speaking to her, perhaps of Jason. Medea represents a Venetian beauty, gracious in the highest degree, and dressed in a magnificent, low-bodiced, white robe, with voluminous folds where slight tinges of

crimson flash out here and there. A cupid on her left moves the water with his hand. Roses and other flowers deck the fountain, whose front side is sculptured with figures, and a unicorn, the emblem of chastity.

At the death of Giovanni Bellini in 1516 Titian applied for the "broker's patent," held by Bellini up to this time, and was granted this in the December of that year. In 1514 or 1515 he had entered into relationship with Alfonzo d'Este, Duke of Ferrara, and was installed in 1516 in the Castello with his assistants. He was liberally treated by Alfonzo on this, his first, visit to Ferrara, when he produced some of the finest works in his career. It was, however, in the two or three years previous to 1516 that he painted the "Madonna with the Cherries," "The Tribute Money" and other pictures, some of these being commissioned by Alfonzo before Titian went to Ferrara.

The very beautiful and highly attractive picture of the "Madonna with the Cherries," at Vienna, shares with the "Cristo della Moneta" or "The Tribute Money," the honour of being the most popular picture of the master, and, needless to say, they are both world-famed works.

The Madonna subject is a picture of great charm in colour, composition and feeling. The composition is Bellinesque, but the more solemn gravity of Bellini's treatment of the Virgin and Child here gives place to Titian's more cheerful and worldly conception of these sacred personages

extending even to a dignified playfulness between Mother and Child. These qualities, combined with the charm of its glowing and harmonious colour have contributed largely to its world-wide popularity.

"The Tribute Money" of the Dresden Gallery is even better known than the Vienna Madonna, and is one of Titian's greatest masterpieces. The grandeur of its conception is only equalled by the masterly quality of the painting. Every portion of the picture has its true value in respect to its perfect execution and necessary finish. The colouring is rich, transparent and harmonious, and the contrast between the light tones of the Saviour's face and hands and the dark ones of the tempting Pharisee's flesh is rendered in a masterly way, without being at all forced. Both of these pictures are painted on wood, and it is said the "Cristo della Moneta" was painted as the decoration of a cabinet panel for the Duke of Ferrara.

It is highly probable that the undermentioned series of pictures of half-length female figures were painted in the two or three years of this period. This is inferred not only from the type, motive, and treatment, but from a resemblance of the faces, which would suggest that Titian had used the same model for most of these pictures. This seems to have been the case in regard to such single figures as the "Flora," of the Uffizi Gallery, the "Vanitas," at Munich, "Laura di Dianti," of the Louvre, "Venus with the Shell," in the Bridgewater Collection, the



FLORA. UFFIZI GALLERY, FLORENCE : TITIAN

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earlier "Salome," of the Doria Gallery at Rome, and, quite possibly, the Medea, in the "Venus and Medea," were all painted from the same Venetian model and beauty of the period.

Some of his finest and most famous portraits were painted in the three years previous to 1517, among them his masterpiece in portraiture, the "Man with the Glove" (*L'Homme au Gant*), and the "Man in Black," in the Louvre, the "Parma" at Vienna, and other portraits of the Munich and Hampton Court Galleries. It is difficult to discriminate between the merits of works like these, where all are almost equally good, as fine examples of portraiture, but it must be agreed that the Louvre "Man with the Glove" fully merits all the acclamation which has been accorded to this superb portrait, for besides the wonderful painting of the face, the figure has an easy and natural pose, and the hands and dress are equally well drawn and painted, so that in addition to its being one of the greatest portraits ever painted, it is also a finely-composed picture.

Though Titian was commissioned by the Duke of Ferrara, after he went to Ferrara in 1516, to paint a series of mythological subjects such as the "Bacchanals" and "Garden of Love," now in the Prado at Madrid, besides portraits, he found time amidst his multifarious labours to paint some of his finest religious pictures. His great masterpiece, "L'Assunta," was painted in 1518, and in that year placed on the high altar of the Church of the Frari, but is now in the

Academy of Venice. In the central part of this magnificent picture of "The Assumption," the Virgin is soaring in the clouds in an ecstasy of body and soul, her head thrown back as she looks heavenward, and her arms outstretched in adoration to the Father Almighty above. She is surrounded by a semi-circular glory of rapturous and exulting angels, and below is a finely-composed group of apostles and prophets in richly-coloured dresses, looking upwards, and stretching out their arms towards the Virgin. The vehemence of their action and pose, and intensity of their religious ardour, which illumines their expressions, considerably augment the emotional and religious significance of this great work.

Two altar-pieces, namely "The Madonna and Child with SS. Francis and Blaise, and a Donor," in San Domenico at Ancona, and "The Resurrection" in SS. Nazaro e Celso at Brescia, were painted about 1520 to 1522. The former is a splendid example of Titian's work, though simpler in design than the "Assumption." It is chiefly remarkable for the grandeur of the light and shade of the rolling masses of clouds, and for the very dignified and austere figure of S. Francis on the left. The Brescia altar-piece is composed of five panels, the very large central one having the subject of the Resurrection, two upper smaller ones have the angel and the Virgin of the Annunciation, that on the left contains figures of a soldier and the donor, and in the panel on the right is a noble figure of S. Sebastian, drawn and designed in a powerful manner, and



BACCHUS AND ARIADNE. NATIONAL GALLERY : TITIAN

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recalling Michelangelo more than any figure that Titian has ever painted.

About 1523, or perhaps a little earlier, the famous picture, "The Entombment," of the Louvre Gallery, was painted by Titian for Federigo Gonzaga, son of Isabella d'Este. It was once in the possession of Charles I, and is now one of the priceless pictures of the Louvre. The work is so well known that it requires little description, beyond saying that in conception, drawing, design and splendid colouring, it is a masterpiece, and is worthy of all the praise accorded to it by artists and writers. It is in a good state of preservation, but darkened by heavy varnishings.

It was about this time, 1523, on the occasion of his second visit to Ferrara, that he painted the "Bacchus and Ariadne," of the National Gallery, for the Duke of Ferrara, Alfonso I. In this celebrated work Titian has put forth all his strength, and outstripped his former efforts in the beauty and mystery of glowing colour-harmony. It is also a masterpiece of pictorial composition and vigorous technique, full of rhythm, where the figures in the scene progress from right to left in an harmonious and measured movement. In the centre of the picture Bacchus, the radiant god, is in the act of leaping from his leopard-drawn chariot, with his rose-crimson mantle flying above and behind him, as he pursues the retreating Ariadne, who, clad in ultramarine and vermilion-coloured draperies, is walking towards the sea on the extreme left. To avoid the eye of the spectator being carried out of the

picture at the left, the artist has slightly, but very skilfully, turned the action and movement of Ariadne towards the centre of the picture. In the foreground below is a delightful little faun, and next to him a girl playing cymbals, whose amber-orange and blue draperies make a happy colour-combination. The deep and pale rose of the other draperies, the warm golden blond of the flesh-tones, the blues, whites, and silver-greys of the sky and clouds, and the dusky browns and olive-greens of the trees, earth, and animals, are all blended harmoniously in this pageant of beauty.

Titian was commissioned in 1528 to paint his famous picture, "The Martyrdom of St. Peter the Dominican" for the Church of SS. Giovanni e Paolo at Venice. Palma and Pordenone had competed with him in the painting of the same subject. The altar-piece was completed and delivered to the Friars in 1530, but unfortunately it perished in the fire of the chapel where it was placed on the 16th of August, 1867. A copy of the picture, which was made by Cigoli in the seventeenth century, now hangs in the place formerly occupied by the original. Another fine and full-sized copy, made by J. Atkins, a talented Irish artist, who died in 1833, at the age of thirty-four, is now in the Queen's College at Belfast. The copies, and the testimony of those who saw the original work, prove that a splendid masterpiece of Titian's art has been lost to the world.

The great movement and dramatic action of

the figures in the tragedy enacted in the foreground are intensified by the stormy landscape, with its troubled sky, the bending boughs, and the dark masses of tempest-tossed foliage, all being used with great effect to augment the grandeur of the composition. We can well believe that Reynolds, Wilkie, and others, were filled with awe when they first stood before the original painting.

The "St. Peter, Martyr" marks the end of Titian's first and finest period. He had reached his middle age, and was now in the full maturity of his splendid powers. It is probable that at this time he painted the very popular version of the "St. Mary Magdalene" of the Pitti Gallery. It is a half-length figure, and a forcible presentment of an earthly Magdalen, for although her expression is one of great resignation, it is lacking in spiritual refinement. The nudity of her body is partially covered by the great wavy tresses of her long auburn hair that are lustrous and shining like burnished gold. The flesh is elaborately modelled to an extreme roundness of form, and is of a warm blond colour, which together with the auburn of the hair provides a very harmonious contrast with the blue sky behind the figure. This Magdalen is the prototype of numerous others that have been painted by the master's followers and imitators.

In the month of August of this year, 1530, Titian's wife, Cecilia, died and left him with three children, Pomponio, Orazio, and Lavinia, to mourn her loss. In order to look after his young family he brought his sister, Orsa, from Cadore

to his house in Venice, who relieved him from the embarrassments of his household cares.

A few years previous to the death of his wife he had met, and formed an acquaintance with, Pietro Aretino, the writer and connoisseur of art and music, publicist, and generally a man of affairs, about whom much has been said, for and against. In any case he must have had some good points, otherwise he would hardly have been able to cement and keep up a friendship with Titian, which lasted, we are told, until the end of Aretino's life, nor would he have been courted and honoured, as he was, by princes, popes, and other great people of his times. He proved himself extremely useful to Titian, for he lost no opportunity of extolling his great painter friend and of writing panegyrics on his works.

Titian and Aretino with Sansovino, the Florentine sculptor, who in 1529 was appointed architect of San Marco, composed a committee of taste, which lasted for more than twenty-five years. This committee was known as the "Triumvirate," which dealt unofficially, but effectively, with matters relating to art in Venice.

In the year 1531 Titian removed to a new residence that had a pleasant prospect, overlooking Murano and the sea, and from which he had a view of the distant Friulan mountains. Here he lived a princely life of ease and splendour, entertaining the nobility and the artistic and literary world of Venice.

The second period of Titian's career was not so prolific of incomparable works as that which

ended in 1530, though occasionally his genius shone forth in all its old brilliancy and splendour, and notably in some of his portraits, but as a rule he becomes less spiritual, and more materialistic in the greater majority of his works. To the early years of this period, or possibly still earlier, belongs the "Madonna and Child with SS. John and Catherine," No. 635, in the National Gallery. This charming picture owes its chief beauty to its unusual colour-scheme, which is a harmony of clear-toned blues and citron-yellows. The seated Virgin's robes are deep blue and the sky a cerulean blue. The kneeling S. Catherine has a dress of pale citron- or lemon-yellow, with a narrow crimson girdle, the only note of red in the picture. The luscious greens of the grass and the red in the girdle are secondary in value and do not affect or disturb the general blue-citron-yellow scheme. The background of this picture is one of the loveliest of Titian's landscapes. Another very fine, but more conventional landscape, is that which forms the background of the "Madonna del Consiglio," or the "Vierge au Lapin," in the Louvre. This picture is one of Titian's highly-finished and well-preserved works, where the details are rendered with the greatest possible care and delicacy; the colouring also is pure and rich. This work, like the London example, may have been painted about, or a little before, 1530.

Titian was summoned to the Court of Bologna by the Emperor, Charles V, in 1532, where he painted the portrait of the monarch, and also of

the young Cardinal Ippolito de' Medici, natural son of Giuliano de' Medici, Duke of Nemours. Both of these portraits are among the master's finest efforts. The former is in the Prado, Madrid, and the latter in the Pitti at Florence. The Emperor is represented full-length, with his left hand on the collar of a large dog, and his right grasping a dagger. In pose and bearing he looks every inch the Emperor. It is difficult to recognise in the Ippolito portrait a dignitary of the Church, dressed as he is in a quaint Hungarian costume of dark red velvet, and wearing a turbaned hat with two large upright feathers. His face is that of a handsome young man with a beard, and features of a very convincing lifelike expression. Another very fine portrait, painted about this time, 1533, is known as "The Young Englishman," in the Pitti Gallery, which the Italians describe as that of Howard, Duke of Norfolk, but on what grounds it is not clear. It is the portrait of a young man with curly chestnut hair and beard, and is one of Titian's finest examples of flesh-modelling, both in the face and exposed right hand.

Between 1533 and 1538 Titian painted many fine works under the patronage of Francesco Maria della Rovere, Duke of Urbino, and nephew of Pope Julius II. This redoubtable and warlike prince married Eleanor, daughter of Isabella d'Este Gonzaga, and sister of Federigo, the former patron of Titian. The portrait of Francesco, represented bare-headed, holding a baton, and wearing a suit of armour, and also one of his wife,

Eleanor, were painted by Titian about 1536, and both are in the Uffizi Gallery. About this time he also painted the superbly dressed lady known as "La Bella Tiziano," of the Pitti Gallery, the reclining "Venus of Urbino," in the Uffizi, the "Girl in a Fur Cloak," and the portrait of Isabella d'Este. The two last-named are in the Imperial Gallery at Vienna.

The portrait of Eleanor Gonzaga, Duchess of Urbino, is not of a convincingly handsome type of face, and if it be true that the features of "La Bella Tiziano" and of the "Venus of Urbino" are those of Eleanor Gonzaga, as some writers assert, it is clear that Titian must have idealised them, for he has made them more beautiful than those of the original model.

"La Bella" is a charming presentment of a young Venetian dame. Her head, with its wavy golden hair, is crowned with a diadem of pearls and jewels. The flesh-tones, though still warm and golden, have lost some of the finishing glazings by cleaning and rubbing, but her sumptuous Venetian costume still preserves its extremely rich original colouring. The foundation material of the dress, with its tightly-fitting bodice and puffed sleeves is a purple-brown velvet, richly embroidered with ornamental trimmings of aquamarine, gold and white. An undergarment of white lawn shows at her bosom, shoulders and wrists.

A work of this time is the celebrated "Venus of Urbino," of the Uffizi Gallery. In its original state it must have been a splendid example of

Titian's flesh painting, but much of the delicate modelling and finishing touches have been effaced by repeated cleanings and retouching, and so emphasised its present effect of flatness in the flesh-tones of the Venus. It is universally admitted that the figure of the goddess is an inspiration from Giorgione's Venus of the Dresden Gallery. The reclining pose of the figure is almost the same in both pictures, but in Giorgione's work the torso is more slender, and she is represented asleep in the open air, while in Titian's picture Venus is awake, reclining on a couch in a room, after her bath, and behind her are two attendants searching for her garments in an opened chest.

His large picture, "The Presentation of the Virgin in the Temple," was painted in 1540 for the Scuola di Santa Maria della Carita, now the Academy of Venice, where the picture still hangs, and in the same room for which it was painted. Two doorways are cut through the picture, one of which, on the right, is surrounded by a painted architectural framework, but the other, on the left, is an opening that was made in later times through the wall, and which cuts off the legs of some figures. The Virgin is represented as a child, or young girl, dressed in a blue robe, but the style of the garment is that which would be worn by an older person. She is diminutive in size, but rendered conspicuous by the colour of her dress, and by her complete isolation on the upper steps of the temple from the figures above and below her. The imposing architecture is elaborate and stately in design, and is of a

general rosy tone of colour, which makes a fine contrast with the magnificent blue sky and the pure fleecy white of the up-piled clouds. The procession-like groups of senators and other persons, and the dignified priestly figures on the top of the temple steps are admirably composed and painted with the utmost care, many of the heads being portraits of contemporary people. Some repainting has been done in various parts, but generally the colouring has retained much of its original freshness.

The signed and dated full-length portrait in the Berlin Museum of the young child fondling a little dog, and known as the "Infant Daughter of Roberto Strozzi," is a work of 1542, and one of great charm, not only in respect to the beautiful silvery tone of its general colouring, which is accentuated by the notes of red in the curtain, and the reddish-gold of the child's curly hair, but also in regard to the infantile innocence and vivacity so well expressed in this fascinating study of childhood. In the feeling, form and pose of the child-portraits of Velasquez, Rubens and Rembrandt, and later of our own Millais and Watts, we may find the prototype in this captivating child-portrait by Titian.

The Papal Court was at Ferrara in 1543, when Titian was invited there by the pope, Paul III, to paint some portraits of the pope himself and others of his Court, and when the Court shortly afterwards removed to Bologna the pope was accompanied by Titian, who at that time painted two or three portraits of him, and of some other members

of the Farnese family, but it cannot be said that any of these portraits rank with the master's best work. One of the portraits of Paul III, the best, is in the Hermitage at Petrograd, and two others are in the Museo Nazionale at Naples.

His large and very important picture, the "Ecce Homo," was a work of 1543. It is now in the Imperial Gallery at Vienna, and is considered by the Viennese as the greatest picture in the gallery. The form and composition of this work has influenced Veronese in his large pictures, such as the "Darius," in the National Gallery, and the "Feast of Cana," in the Louvre. The scene is the outside of the vestibule of the Prætorium, where Pilate, under the lineaments of Aretino, is pointing out Christ to the multitude. The Saviour is represented standing on the top of the steps, half-nude, a sorrowful and pathetic figure crowned with thorns. Groups of women and children occupy the lower centre and right. Soldiers in armour and other figures are introduced. The columns and piers of the building rise on the right and left, and in the upper central part are the grandly designed clouds and sky.

In the Pitti Palace there is a very fine portrait of Aretino, painted by Titian in 1545. The worldly and characteristic face with the soft, silky beard, is a masterly piece of convincing realism. He wears a rich Venetian robe of velvet brocade, lined with satin, which is painted with the restrained simplicity of the artist's later methods.

It was only in this year that he had found

time to visit Rome, where he was welcomed with all the courtesy and respect due to his station and his great reputation, and, by command of the pope, he was lodged in the Belvedere wing of the Vatican palace in company with his son, Orazio. In Rome he met Vasari, who with Sebastian del Piombo, his fellow-citizen of Venice, acted as guide and pointed out to Titian the ancient glories and artistic wonders of the Eternal City. Vasari relates that Michelangelo paid a visit of courtesy to Titian at his apartments in the Belvedere. This historic meeting of the two greatest masters must have been an event of the highest importance, representing, as they did, the two opposite poles of Italian art; Buonarroti the austere idealist, and Vecelli the romantic realist.

We should have been much interested to have heard Titian's views on the work of the great Florentine, but Vasari merely records that he was astonished and awed at all that he had seen in Rome and in Florence, which he had visited on his return journey to Venice. Vasari, however, informs us that when Michelangelo paid his visit to Titian, the latter was engaged in painting the picture of "Danæ and the Shower of Gold," and that "he praised it much to him" (Titian), but the writer goes on to say, when they had taken their leave and "were talking of the art of Titian, Buonarroti praised it highly, saying that the colouring and manner of the artist pleased him greatly, but it was a pity that the Venetians did not study drawing more."

The "Danæ," now in the Museum at Naples, in company with the Farnese portraits, must have been painted after Titian had seen the frescoes of the Sistine Chapel, as the reclining figure of Danæ and the winged Eros, who stands on the right, are decidedly Michelangelesque in pose and conception. Titian painted another version of this subject in 1554, which is now in the Prado, Madrid, but instead of the Eros there is a romantic figure of an elderly woman seated on the right, who holds up her apron to receive the falling golden rain. The goddess is reclining on the left, her legs being more drawn up than in the Naples version. In composition and technique it ranks as one of the best of Titian's later works, and is in a good state of preservation.

Another of Titian's Cytherean subjects is the "Venus and Cupid of the Tribuna," in the Uffizi, which he painted in 1547. It is a more earthly presentment of "her deity" than the "Venus of Urbino," and has not the idealism of his Danæ subjects, but is a bold and daring treatment of a fair and well-proportioned Venetian beauty, reclining on a couch, and looking into the face of a Cupid who nestles behind on her shoulder. Her features are those of his daughter Lavinia, whose head he used as a model in many of his pictures.

In the month of January, 1548, Titian set out on his visit to Augsburg, by command of Charles V, where he immediately began the celebrated equestrian portrait of the Emperor that now hangs in the Long Gallery of the Prado. This

magnificent work has the title of "Charles V at the Battle of Mühlberg." In spite of the loss of some of its original surface beauty it remains perhaps the greatest equestrian portrait on canvas that the world has yet seen, and only rivalled by Verrocchio's equestrian monument of Colleoni at Venice. Like the latter work, there is the same perfect unity of spirit between the horse and its rider. The painter has almost deified the ruler and the Emperor in the person of Charles, who sits firmly and in an easy attitude on his horse, helmeted, and clothed in shining armour, and with lance in hand he looks eagerly, fearlessly, and confidently ahead, riding alone in the hazy and early dawn of the morning.

There is another portrait of Charles V at Munich, painted in this year at Augsburg. In this portrait the Emperor at full-length is seated in a crimson, velvet-covered chair, dressed in black and looking very careworn, for he was in ill-health at the time it was painted. It may be a true likeness, but it presents a sad contrast to the equestrian portrait.

Leaving Augsburg in 1548 he went to Innsbruck, where he painted portraits and family groups for King Ferdinand, the Emperor's brother.

Many of the portraits of this time are inferior in merit to that of his average work, which may be accounted for by his employment of assistants in these visits. It is known that his second cousin, a young painter named Cesare Vecello, accompanied Titian to Augsburg.

He returned to Venice in 1549, but in the

following year he was summoned again to Augsburg by the Emperor, in order, as it would appear, to paint the portrait of Philip, his son, and heir to the Spanish throne. Two full-length portraits of the prince were painted at this time, one of which is at Naples, and the other in the Prado. The lifelike, but unprepossessing features of Philip II are uncompromisingly rendered in the Prado portrait, and the armour, and other portions of the courtly costume, are brilliant in colour and execution. This portrait is a work of 1550. The Naples portrait was painted in 1554, and is similar in pose to the earlier one, but a court dress takes the place of the armour in the other.

After 1550 there was a decline of the spiritual quality in Titian's work. It is true in the sacred subjects of some of his later works he aimed at the more mystical signification of religion, and sought to express it with a tragic intensity, but at the same time his mythological and erotic pictures became more sensual than those of his middle period. The explanation for the frequent appearance of pictures of this class from the studio of Titian is that there was a great demand for such works, which were generally commissioned by princely patrons and wealthy people of the time, who were desirous of possessing such, especially from the hands of Titian, who was too gracious to refuse the commissions.

Among the works which he painted in 1554 for Philip II, besides the "Danæ" of the Prado, are the "Venus and Adonis," and the "Saint

Margaret," both in the same gallery. The "Venus and Adonis" is one of the master's most successful efforts in composition, and a fine example of his matured methods of execution. Venus is seated with her back to the spectator, embracing Adonis, who is in the act of striding away towards the centre of the picture, accompanied by his two hounds. Another version, or a free copy of it, is in the National Gallery, No. 34. There are also other versions or copies in the Elcho, Normanton, Wemyss, and Leigh Collections, and the original sketch is at Alnwick. In the "Saint Margaret" the frightened saint is represented with a cross in her hand fleeing from the dragon. The terror of the scene is intensified by the red sky, which reflects the flames of the burning town in the distance, and the contrasting blackness of the foreground.

About this time Titian sent to Charles V a "Madonna Addolorata," and also one of his great works, the famous "Trinity" of the Prado, called by the Spanish "La Gloria," which he had been painting to the order of Charles. In this splendid picture the Emperor is represented, by his own express command, rising from his grave and adoring the majesty of the Trinity above, where also appear the Virgin and a great glory of saints and angels.

Titian has painted many portraits of his only daughter, Lavinia, both before and after her marriage in 1555 to Cornelio Saracinelli, besides using her head as a model in other pictures. The highly decorative and famous three-quarter

length of the girl in a sumptuous Venetian dress, holding above her head an ornate dish of fruit, and gracefully posed, is one of the prized works of the Berlin Gallery. This was painted between 1549 and 1552. The portrait in the Dresden Gallery, "Lavinia as a Bride," would be painted in 1555. Here she is naturally a few years older, and is dressed in a richly-figured white satin gown, and has a necklace of pearls. The stiffness of her pose renders it less attractive than the Berlin picture, but it excels the latter in its more delicate and transparent method of painting. A later work is the portrait in the Dresden Gallery, No. 171, with the title, "Lavinia as Matron," and the "Salome," of the Prado, is also a portrait of the painter's daughter.

The two mythological "poesies" in Bridgewater House, "Diana and Actæon," and "Diana and Calisto," were painted in 1559, and are wonderful examples of Titian's invention and power. The first-named work is the finer of the two, and shows how well, even in his old age, he sustained his virility and mastery of colour and technique. In these idyllic pictures are well-arranged groups of nude goddesses in settings of charming landscapes and fountains of various designs. This type of background was adopted by many painters of the late Renaissance, and by the French painters of pastoral subjects in the eighteenth century, such as Watteau, Lancret, Pater and others. Two other mythological subjects, namely the "Rape of Europa," now in the Gardner Collection at Boston, U.S.A.,

and the "Perseus and Andromeda" of the Wallace Gallery, London, were painted about 1562. The famous portrait-group of the "Cornaro Family" in the collection of the Duke of Northumberland is a work of about 1565. Nine members of the family are represented in the act of worshipping before an altar in the open air. Though the picture has suffered through the ravages of time, the heads, especially those of the older men, are as finely painted as any of Titian's portraits.

Among his latest works we may mention the now blackened and ruined canvas, the "Martyrdom of S. Lawrence," in the Church of the Gesuiti, Venice, the vigorous and powerful "S. Jerome," in the Brera Gallery, two versions of "Christ Crowned with Thorns," one of which is in the Louvre, and the other in the Munich Gallery, a "Salvator Mundi," and a full-length "S. Sebastian," both in the Hermitage at Petrograd.

The last work of the great Cadorine was the *Pieta* of the Academy at Venice, a fitting subject to crown the end of his long life and strenuous labours. He left it unfinished, and it was completed by Palma Giovane. The dead body of the Saviour, a pathetic figure, supported by two women, form a group, before a circular niche. On the left is the tall figure of the Magdalen, with her arm outstretched, as she vehemently reproaches the world for the death of her Divine Lord and Saviour.

This unrivalled chief of painters was ordained

to die a sudden death, for we are told that he fell a victim to the plague that devastated Venice in 1575 and 1576, and that he died on the 17th of August, 1576. He was laid to rest in the Cappella del Crocifisso, in the Church of the Frari, Venice.

CHAPTER IV

PALMA VECCHIO AND LORENZO LOTTO

PALMA VECCHIO (1480–1528). Giacomo Palma, the elder, was known as Palma Vecchio, to distinguish him from his grandson, Palma Giovane, the younger, the family name being Negreti. He was born at Serina, near Bergamo in 1480, and was contemporary with Giorgione and Titian, and a few years older than Sebastian del Piombo and Pordenone. Though hardly on the same plane with Giorgione and Titian, he was one of the most original artists of his time, and shared with them the honour of developing the virility, the fine colouring, and greatness of Venetian painting. He was a pupil of Giovanni Bellini, and was influenced by Giorgione and Titian.

His figures and portraits of women and children have much attractive charm with their fair, clear, and blond-toned complexions, blue eyes, and generally having a profusion of pale yellow to ruddy golden hair. He was fond of providing a contrast by treating his male figures in more dusky, yet in warm schemes of flesh-colouring. But his types of figures, except in a few instances, were not so refined and select as those of Giorgione or Titian, for in the drawing he did not give sufficient attention to the accurate rendering of

anatomical form. Considered as a craftsman, his brushwork is vigorous, resolute, and vivacious in the highest degree, the tints being laid in frankly with a full brush, and especially so in his first, or underpainting, where he obtained a solid foundation, over which, in the case of his flesh-painting, he laid thin scumblings of opaque colour in the lights, and finished with transparent glazes in the shadows. His early and middle-period work is distinguished by a broad and solid generalisation of tone and rich and warm colouring, but in later works he used his colours much more thinly and transparently, no doubt in accordance with his desire to work with greater ease, and more swiftly.

Palma's figures are invariably types of a generous and well-nourished humanity, and as a rule are clothed in richly-coloured draperies, for except in the case of children, and his Dresden "Venus," he rarely painted a nude figure. As a rule his figures are grouped in interesting and restful attitudes, and are placed amidst quiet and beautiful landscapes. This with the warm glow of the colouring make his pictures attractive and well-pleasing to the eye, and we are not surprised to find that his works were in great request by the public of his time. But in order to supply the growing demand, he employed various assistants to finish off many pictures he had commenced. The work of his assistants is clearly seen in many of his pictures, and especially that of his pupils Bonifasio Veronese, and Giovanni Busi, called Cariani.

Palma Vecchio is credited as being the inventor of a large type of picture, known as *Santa Conversazione*, where usually the Virgin, with saints and donors are grouped together, and conversing in pleasant corners of gardens, under richly-foliaged trees, or in quiet and beautiful landscapes. This type of picture has been no doubt suggested by Giorgione's outdoor "Concerts" and pastorals, but where these were idyllic illustrations of mythological subjects, Palma's pictures represented holy personages, accompanied by donors or other persons who were always in attitudes of worship, and who were secondary in the composition.

The most typical and the most animated of these compositions, is the "Santa Conversazione" of the Naples Museum, a work of Palma's best period. In this picture the seated and standing figures of the holy persons are full-length, and the worshipping lord and lady in the right-hand corner of the foreground, are half-length figures. The Virgin, a comely and matronly figure, is seated in a slightly more elevated position than the others, holding on her knee the Child, who is full of animation, and is admirable in drawing. The half-naked boy-Baptist is on the left, and next to him the beautiful head and shoulders of the eager and bending S. Catherine, with softly-modelled features. The composition is completed by the powerful and Michelangelesque figure of S. Jerome, bearded and strong of limb. A sunny and brilliant landscape of an undulating country, a farmhouse

in the middle distance, and a bright sky overhead make a fine setting for the figure-group. The picture is in good condition and is radiant in colouring.

Palma has painted many works of this class. There is a beautiful one in the Imperial Gallery of Vienna, where the Holy Child is presented by His Mother to S. Catherine. The Baptist, S. Celestin, and another saint make a happy and attractive group as they kneel in adoration, and all portrayed in full and softly-rounded forms. There are also good examples at Hampton Court, No. 115, and in the Benson Collection, one in the Lichtenstein Collection at Vienna, one in the Hermitage, Petrograd, and another in the Venice Academy, No. 147, a late work he left unfinished, and which was completed by Titian after the painter's death in 1528.

The splendid altar-piece in the Church of Santa Maria Formosa at Venice, known as the "S. Barbara," is a superb work of Palma's best period. This altar-piece is dedicated to the *Bombardieri*, or artillerists of Venice, who offered their prayers and vows before it when leaving for the wars, and their thanks and gifts when they returned. The altar-piece has six panels, the three lower ones containing a representation of S. Barbara in the central one, and SS. Anthony and Sebastian in the right and left respectively, all full-length figures. The upper side-panels contain half-lengths of SS. Dominic and John the Baptist, and the central contains a finely-composed *Pieta*, where the sorrowing Virgin



HEAD OF S. BARBARA. CHURCH OF S. MARIA FORMOSA, VENICE :
PALMA VECCHIO

Alinari

bends over the dead body of the Redeemer. The figure of S. Barbara in the central panel is Palma's greatest achievement in painting, and a masterpiece of Venetian art. The saint is a fine conception of a magnificent and queenly personage. In a regal pose she stands on a pedestal, on each side of which, and at her feet, are two pieces of cannon. Her left hand rests on her hip, and her right arm is stretched upwards as she holds the palm of victory, and behind her, on the left, rises a dark tower, her emblem, against a light sky. Her beautiful face with its distinguished features is painted in warm and well-modelled colouring. She wears a diadem on her auburn-tressed head, from which falls in rippling folds a piece of white drapery. Her dress and mantle are remarkable for the beauty of their rich colouring, which is a harmony of analogous tints and tones, ranging from light ruby-reds to dusky reddish-browns. In this work Palma has reached the height of his powers and comes very close, if not on a level, with the best efforts of Giorgione or Titian.

Palma's portraits of women include much of his best and most characteristic work. His type of ripe Venetian beauty, expressed in female portraiture, is exceedingly attractive both in technique and colour. It is surprising to find that the majority of his finest portraits of beautiful women are at Vienna, and not at Venice, where we might expect to see them. The Imperial Gallery of Vienna contains seven of them, four of which are busts of unknown Venetian ladies.

Two of the most famous are the "Lucretia," and "Violante;" the latter is so called from the violet or pansy at her bosom. This is the portrait of a beautiful woman, with refined features, whose flesh tones are warm, clear, well blended, and finished with an exquisite enamel-like surface which is found in Palma's best examples of feminine portraits. Her masses of wavy flaxen tresses ripple down on the well-formed shoulders and ample breast, that is partially covered with a white and tuckered chemisette, appearing above her blue bodice, whose colour forms a pleasant contrast with the golden yellow of her brocaded sleeves. Two of these typical portraits of women are in the Berlin Gallery, and another at Hampton Court.

The group of three female figures in the Dresden Gallery known as the "Three Graces," or the "Three Sisters," from the family likeness in each, may have been painted by Palma, each from the same model. It is one of his late works, and it is painted in the thin, loose and sketchy manner he adopted in his later career. The picture, however, with its beautiful landscape background is a fine piece of work, and has all the distinguishing qualities of his method and style, and richness of colouring. In the same Gallery is another of his late works, the "Meeting of Jacob and Rachel," and also a full-length study of a nude female model of mature years, to which the title of "Venus" has been given, but this homely and realistic rendering of a nude figure has little in common with Giorgione's beautiful,

idealistic "Sleeping Venus" of the same Gallery. Though Palma excelled in the painting of feminine beauty in his bust portraits he was less fortunate in his treatment of the full-length nude figure. Other mythological subjects by this master are "The Piping Faun" of the Munich Gallery, "Two Nymphs," in the Staedel Museum at Frankfort, and "Two Nymphs and a Shepherd" in Sir Claude Phillip's Collection, London.

His portraits of men do not reach the level of excellence he attained in those of women, but he has occasionally produced fine examples, some of which in former times have been ascribed to Giorgione. One of these is a very fine portrait in the Pinacothek at Munich. The features are those of a noble and energetic man, where the technical quality of the painting is masterly, though it is now deprived of its original glow of colouring by extensive cleanings. Vasari has described it as a portrait of Palma Vecchio by himself, while other critics have affirmed it to be a likeness of Giorgione.

Palma died on the 30th of July, 1528, and was buried in Santo Spirito at San Gregorio, Venice.

LORENZO DI TOMASSO LOTTO (1480-1556). The work of this distinguished painter displays a great fertility of invention and poetic fancy, which have earned for him a very high position among the Venetian masters of his time. The intellectual as well as the technical merits of his work were in advance of the average painting of his day, that is to say, his work, both in feeling and in the manner of execution, strongly reflected,

or rather anticipated, the best qualities of modern art, both in regard to its principles and practice. The modernity of his art may possibly account for his not having the full measure of appreciation he was entitled to from the critics and public of his time, while on the other hand it largely explains the present and growing estimation of Lotto and his work.

The father of Lotto, Tommaso de Lottis, and his family, came from Bergamo, but his son, Lorenzo, was born at Venice, and spent his early years in this city. Vasari and others have mentioned Giovanni Bellini as his master, but with the exception of a few of his works where the influence of Bellini may be seen, there is every indication to show that his real master was Alvise Vivarini.¹ His early, and much of his subsequent and later work, recalls the type, composition and colour, a similar incisiveness in the contrasts of light and shade, resemblance in certain draperies, pose of figure and heads, and landscape backgrounds to the corresponding elements found in the works of Alvise Vivarini.

Like most of the Venetians, Lotto was a good colourist, and though timid at first in the use of colour, he could not help as he progressed in experience becoming strongly influenced in this direction by the rich and glowing schemes of Palma, Giorgione and Titian.

His earliest known work is believed to be the "Danæ," in Sir W. Conway's Collection, painted

¹ See *Lorenzo Lotto*, by B. Berenson. G. Bell & Sons, London.

about 1498. This is really a very carefully painted landscape where the dark and small-leaved trees, together with the distance, stand out effectively against a cool grey sky. Four figures are introduced. Danæ reclines in the centre of the picture, her light dress, and the light portion of the ground on the right serving as a good balance to the light of the sky, where a cupid is seen pouring on Danæ the shower of gold. Two satyrs, male and female, are in the right and left foreground.

Another early work is the "S. Jerome" of the Louvre, which is signed and dated 1500. The scheme of colouring here is warmer than in the "Danæ," and the fine and massive design of the rocks and boulders behind the figure of the saint recalls the rock-formation of Bellini's "Agony in the Garden," and of that in some of Mantegna's works.

There is documentary evidence of Lotto having gone to Treviso in 1503, and of living there until 1506, when he left this city and went to Recanati, and that, being unable to pay his rent, he left his furniture and effects in lieu of it when he gave up his house at Treviso. During the three years of his residence in Treviso he painted "The Madonna and Saints," now in the Scuola Veneta at Naples, No. 56, and a picture with the same title in the Bridgewater Collection, London, a copy of which is in the Dresden Gallery. The altar-piece of Santa Christina, near Treviso, "The Virgin Enthroned," belongs to the last year, 1506, of his residence in that city. The

Virgin is seated under an apse that has a mosaic decoration. The Child, standing erect on her left knee, is very naturally drawn, and similar in pose and form to the Infant in the altar-piece of 1480, by Alvise, in the Academy of Venice. There are other details in the work that are reminiscent of Alvise, and also of Bellini, yet it reveals much of Lotto's own emotional treatment. In the lunetta above is a *Pieta* where the finely-drawn figure of Christ is supported by two sorrowing angels. Another altar-piece of 1506 is the "Madonna in Glory," now in the Duomo at Asolo. This work is much damaged and repainted in parts. The Virgin is surrounded by angels in the clouds, and below, on the right and left, are the figures of SS. Anthony and Bari, both of whom are grand in action and pose. The composition is simple and very impressive, and full of an earnest and deeply religious sentiment. In Lotto's Trevisian works the schemes of colouring are richer and warmer than that of his earlier paintings.

Arriving at Recanati in June, 1506, he began to paint an altar-piece for the Church of San Domenico and finished it in 1508. This work represents the Virgin enthroned, with SS. Urban and Gregory standing on either side, and seated below are two child-angels in animated attitudes. The Virgin gives a robe to an angel who presents it to the kneeling S. Domenic below. The two side-wings and four panels above contain figures of saints, and in the topmost compartment is a *Pieta*. The influence of Alvise is clearly marked

in this work. The general scheme of the colouring is one where secondary tones are predominant. The flesh is brownish-tinted. This altar-piece is now in the Municipio of Recanati, where his picture of the "Resurrection" is also preserved, an early work, and Raffaellesque in treatment.

After 1508 it is noticeable that his technique became more fluid and transparent, and his colouring richer, probably due to the influences of the Umbrian and Venetian painters. It is known that he visited Rome between 1508 and 1512, and that he worked on some frescoes, now no longer existing, in an upper chamber of the Vatican, when Raffaelle was decorating the Stanza della Segnatura. There is nothing more known as to what he may have been doing in the three or four years before 1512, but in that year he painted his important picture, "The Entombment," now in the Palazzo della Signoria at Jesi. This work marks a great change in his style and may be considered as one of the first of his middle phase, and showing his susceptibility to new influences. Here, as Mr. Berenson has pointed out, there is a distinct Peruginesque treatment of the subject especially in the landscape and in the circular glory of the baby-angels in the sky. Lorenzo may have had an acquaintance with Perugino and his work, or perhaps this Umbrian influence may have been derived from Perugino through Raffaelle. The dead body of Christ, which is being placed in the tomb, and the grouping of the figures around it, are decidedly Raffaellesque, and the light and warm colouring is reminiscent

of Umbrian painting. Belonging to about this time, and similar in their Raffaellesque treatment, are the frescoes of "S. Vincent in Glory," above an altar in San Domenico at Recanati, and the "Resurrection," already mentioned.

In 1513 Lotto began to paint an altar-piece for S. Bartolommeo at Bergamo, but did not finish it until 1516. In the years between he had revisited Venice and had evidently been inspired with the rich colouring and methods of Palma Vecchio, for about this time he painted one of his finest works, "The Assassination of St. Peter, Martyr," an altar-piece in the Church of San Martino at Alzano, near Bergamo, in which the Palmesque influence is shown, not only in the rich colouring, but in the calm and almost apathetic pose and demeanour of the principal actors, in a scene where we should expect an intensity of dramatic action. The composition, however, the well-balanced masses of light and shade, and the liquid and frank manipulation are characteristic of Lotto's work.

Dividing his attention between the painting of portraits and altar-pieces, it was about this time (1516) he was engaged on an altar-piece for Santo Stefano, but it was removed from that Church in 1561 to San Bartolommeo, Bergamo, where the central panel now adorns the high altar. The subject is the "Madonna Enthroned with Angels and Saints," and the composition is dignified by the grandeur of the architectural background, which consists of a finely-designed choir, with its piers and columns receding in a

spacious perspective, over which rises the great panelled and vaulted arches. The expressions of zeal, wistfulness and fervour on the faces of the saints assembled around the Virgin are admirably portrayed. The angels leaning over the circular balcony above, and the two full-length figures of the soaring angels, who hold the crown over the Virgin's head, are all Raffaellesque in character and feeling.

Lotto spent the greater part of the period between 1518 and 1528 in Bergamo, and was at least in continued residence there for the first half of this decade, and in the second half he visited Venice again, and some other towns of the Marches. When living at Bergamo he was the most important and most popular artist in the city and district, and as such he was much sought after, and had plenty of commissions in his ancestral city. Belonging to the first year of his residence at Bergamo is the Dresden "Madonna and Child with the Infant St. John," a compact and well-designed group of figures on harmonious lines. The Virgin's face has a homely and winsome expression, but her body below the waist is formless. It may be more than a coincidence that we find a reminiscence of Leonardo, or Luini, in the chubby figures of the embracing infants. A distinguished character of Lotto's colouring is the delicate lilac of the Virgin's dress, contrasting with the warmer tones of the flesh and the red curtain behind. This work is signed and dated 1518.

The next two works, in point of date, are signed

pictures of 1521, namely the altar-piece on canvas of the "Madonna and Saints," painted for San Bernardino at Bergamo, and the altar-piece in San Spirito. Both of these works have a similar modernity of treatment in regard to the action of the figures, light and shade, colouring, and general form of the composition. The Virgin in both cases is seated above groups of saints, and behind her are conventional arrangements of hanging draperies, and masses of soaring angels, forming catenary curves in their grouping, some of them being remarkably foreshortened, recalling those in the ceiling paintings of Correggio. In the colouring, Lotto has made great use of his favourite heliotropes or lilacs, soft reds, light blues, and lemon or saffron-toned yellows.

A charming composition is the "Marriage of S. Catherine," No. 66, in the Carrara Gallery at Bergamo, painted in 1523. The Virgin is seated on the left in an easy and natural pose, and wears a magnificent dress, and is one of the finest examples of womanly grace and beauty that Lotto has painted. The Infant stands on her knee and bends gracefully down towards the kneeling S. Catherine, as He places the ring on her finger. On the extreme left an angel bends forward, with his hands crossed over on his breast. The standing figure of a man, whose head is very large, is said to be the portrait of Niccolò di Bonghi, who ordered the picture. Another work of 1523 is "The Bridal Couple," with the god of love hovering behind them, now in the Prado at Madrid. The bridegroom places

a ring on the finger of the laurel-crowned bride, and both of them, whose faces are of a homely type, look straight out of the picture. This work is painted in monochrome. Another example of this phase of Lotto's art is the "Family Group," No. 1067, in the National Gallery. The faces are no doubt portraits of a Venetian family, where the lively action of the children serves to emphasise the air of tranquil sedateness which Lotto has given to their parents.

In 1524 Lorenzo devoted himself to the painting of some frescoes at Trescore, near Bergamo, in the Oratorio Suardi, and also others in the various churches of the district. In San Michele de Pozzo Bianco at Bergamo, there are some of his frescoes, but with the exception of the decoration of the vaulting, where the powerful figure of God the Father is represented, surrounded by angels, the frescoes are almost effaced, or in some cases repainted, like most of his work in the churches of the district. All these frescoes show, and in some instances very strongly, the influence of Michelangelo, whose work Lotto had previously seen in the Sistine Chapel at Rome.

While at Bergamo, and afterwards, this versatile artist made many designs for *Intarsia*, or wood inlays. He designed and drew the cartoons for the screen, the choir stalls and seats in the Church of Santa Maria Maggiore at Bergamo in the years 1523-1525, and later, when he had returned to Venice in 1527, and in 1530, he sent other designs to the *Intarsiatore*, the craftsmen, who executed the inlays, at Bergamo.

The subjects of these works are both scriptural and mythological, where again the Michelangel-esque influence is evident, and especially so in "The Creation of Man" and "The Creation of Eve." In addition to the figure-subjects there are numerous examples of emblematical decorations.

When Lotto arrived in Venice in 1527, it is presumed that he again met Palma, this being the year before the latter's death, as much of Palma's influence is seen in his subsequent works. He would also have met Titian about this time, or in any case would have seen much of the great Venetian's work in Venice. This is very evident, as about this time and in succeeding years more than one work of Lotto's reflected the Titianesque feeling and characteristics. It must be remembered, however, the seeming influences, first of one great master and then of another, that are apparent in Lotto's work, were, more properly speaking, instances of emulation or rivalry. Though a powerful artist, and a painter of great individuality, he appears to have been excited when he saw for the first time the masterpieces of the greatest men of the Venetian school, and immediately set himself the task to emulate them, and, if possible, beat them on their own ground, which in some cases he actually did. As portrait-painters, and masters of composition, Lorenzo and Titian have run a close race. After Titian, Lotto was the greatest portrait-painter of his time, for he not only excelled in the firmness and precision of his drawing, and in the technical



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PORTRAIT OF ANDREA ODONI. HAMPTON COURT: LORENZO LOTTO

Bourke

manipulation of his colours, but has gone much further than any of his contemporaries in expressing the immanence of character and personality of his model. His portraits are, therefore, as a rule, psychological studies as well as examples of good painting, and it may be said that his best pictorial compositions are also infused with the psychological spirit.

In the half-length, full-face portraits of "Agostino and Niccolò della Torre," on one canvas, No. 699, in the National Gallery, the thoughtful features of Agostino are finely drawn, his eyes are clear and steadfast in expression, his mouth firmly set, as if he were engaged in some argument, and this is further suggested by the half-open book and papers in his hand. Behind him, in the space on the right, is the portrait of Niccolò, which is thought to have been added later. The flesh-colour is from a blond to a golden brownish tone. This is a work of 1515. In the same gallery is his "Portrait of the Prothonotary Giuliano," which was probably painted in 1522, and represents a very dignified and courteous elderly man seated at a table, holding an open book, and dressed in a black velvet gown trimmed with ermine. His refined and firmly marked features, the erect pose of the head, and smooth grey hair, emphasise the aspect of his grave and distinguished personality.

The famous picture in the Hampton Court Gallery, known as the "Portrait of Andrea Odoni," is signed "*Laurentius Lotus, 1527.*" Andrea Odoni was a wealthy connoisseur and

collector, who lived at Venice. He was a great admirer of Lotto, and his first patron after he had arrived in that city in 1527, when he immediately entrusted Lotto to paint his portrait. It is not so much the traditional portrait as it is a splendid example of soft and brilliant technique and colouring, and a fascinating pictorial effect of light and shade. The figure of Andrea is half-length, seated at a table, and around him in the room are statuettes and fragments of antique sculpture. He holds with his outstretched hand a statuette, which he contemplates in a critical way. The Correggiesque tone and atmosphere in this fine work has led many to believe it to be a work by Correggio, but these qualities were apparent in Lotto's work, as Morelli has pointed out, "some time before Correggio himself had attained fame," and that "the two were kindred spirits who worked at the same period." About this time Lotto painted the very fine "Portrait of a Man," No. 274, in the Gallery at Vienna, a work which recalls the style of the unconventional Odoni portrait. The man represented suggests the portrait of a professor giving a lecture on natural history. His right hand is on his breast, and in his left he holds the claw of some animal.

Belonging to this period, or a little later, are two interesting portraits of young men, one of which is the "Portrait of a Young Man," No. 320, in the Berlin Gallery, and the "Portrait of a Youth," No. 85, in the Museo Civico at Milan. The former represents the features of a highly

intellectual person, whose large eyes, firmly-set mouth, closely-cropped hair, and the sloping tilt of his flat cap all combine to give him a great determination of character. The Milan portrait is that of a youth of about nineteen. The bust leans over in profile to the left, and the face has a three-quarter aspect. Both hands are grasping a book. It is a captivating work in its charming freshness of colour, and in its clear, broad, and solid technique. His dress is of a soft lilac colour, against a harmonious background of green.

One of Lotto's most remarkable efforts in this branch of his art is the "Portrait of an Old Man," No. 254, in the Brera Gallery at Milan. Life-size, three-quarter length on canvas, it represents the portrait of an old man with a long yellowish beard, dressed in black, with white gloves and handkerchief. This is perhaps his most perfect example of subtle and highly-finished painting, where all the details of the modelling and veins are truthfully expressed, as well as the texture of the flesh, and is therefore a triumph of technical methods.

Two of his portraits of women may be mentioned, namely the so-called "Lucretia," in the Dorchester House Collection, and the "Madonna Laura da Pola," No. 253, in the Brera. The former is the portrait of a lady in a rich Venetian dress, with a low bodice, and puffed sleeves of a dull red colour trimmed with green. She holds a paper in her left hand, on which is a drawing of *Lucretia*. On her head is a white and richly-ornamented turban. Her flesh-colour-

ing is of a light and warm tone with luminous shadows, and her serious and troubled expression enhances, and in no way mars, the beauty of her features. The Laura portrait is that of a young and dignified woman, seated in a chair, her head slightly inclined to the left, holding in her right hand a fan of ostrich plumes. She wears a richly embroidered dress, and a calm and profound thoughtfulness is expressed in her comely features.

Lotto was a most indefatigable worker, and has left numerous examples of his powers painted in the course of his long life, which was not free from cares and disappointments. He spent his last two years in the Holy House of Loretto, to which he had retired, but kept working on to the last, and died there in 1556.

CHAPTER V

PORDENONE, SEBASTIAN DEL PIOMBO, AND CATENA

PORDENONE (1483-1540). The full name of this Venetian painter was Giovanni Antonio Licinio, but he usually signed his name as Giovanni Antonio. His better-known name was taken from Pordenone, the town where he was born, in the Friulan province of Northern Italy. His earliest instructors were, in all probability, the Friulan painters, Gian Francesco Tolmezzo and Martino da Udine, better known as Pellegrino da San Daniele (1473?-1547). The latter was a painter of considerable reputation among the Friulan artists, and it will be convenient here to say something concerning his career and work.

Pellegrino was born at Udine, where he spent his early days, but when he married at San Daniele he settled there for the greater part of his life. He executed many works in Udine, San Daniele, and the district, and, as Vasari states, "he had a great number of scholars." He exerted himself to keep abreast of the newer movements in the Venetian art of his time, and to this end we find that he visited Venice in 1508, where he studied the work of Bellini, Giorgione, Palma and Cima. From Venice he went to Ferrara, where he was employed by the

Duke of Ferrara some time between 1508 and 1512, for whom, among other works, he painted a "Triumph of Bacchus."

Pellegrino painted many altar-pieces, church banners and wall decorations for the churches of his native district. His greatest achievement in fresco painting was the decoration of the Church of Sant' Antonio at San Daniele, which occupied him intermittently from 1498 until about 1520. These frescoes, of which there are about thirty in the church, had for the greater part been much injured by damp and age, when they were restored in 1878-1881. Pellegrino had inherited much of the traditional hardness of execution, rudeness of form, angularity of drapery and opacity of colour-tones that characterised the early Friulan painting, on which imperfect stock he grafted the more ripe and cultivated manner of the modern Venetians. The same might be said of Pordenone, his pupil, but Pordenone was a man of much greater artistic fibre than any of his Friulan teachers, and approached nearer than any of them to the Venetian ideals in technical methods, composition and colour, and, in short, was the most forcible and most talented of any of the Friulan painters.

There is an oblong picture of the "Annunciation," No. 151, in the Academy, Venice, painted by Pellegrino in 1519. It is a reduced version of one of his frescoes of the same subject in Sant' Antonio. In the swiftly advancing figure of the angel there is a finely-expressed movement, whose flying draperies, as well as those of

the Virgin, and also the curtains behind, are designed in flowing lines and have sharply-contrasted masses of light and shade, in accordance with his usual practice. The colouring is of a sombre character, with reddish flesh-tones. In some instances, however, his colouring is of a rich and glowing variety, which affords a distinct evidence of his study of Giorgione, Palma, and even of his own pupil, Pordenone. This is seen, for example, in his fine panel of a half-length, life-size representation of "Judith and Holofernes" in the Bernardini Collection at Saltocchio, near Lucca, a work that has been formerly ascribed to Giorgione.

He is represented in the National Gallery by a large grey-brownish picture of "The Madonna with Saints and Angels, and a Donor." S. George is seen on the right, on horseback, with the dead dragon at the horse's feet, and on the left is St. James and the kneeling donor. Two angels hold a crown over the Virgin's head.

Though Pordenone's works to a certain degree always bore evidences of his provincial training, he, to a greater extent than any of the Friulans, was influenced by the contemporary Venetian masters. That he made good use of his study in Venice is clearly shown by the improvement in his method and style of his middle and later periods.

Fresco painting was always a more popular form of art in the Friuli and other provinces of Italy than in Venice itself, and it is therefore not surprising that Pordenone's earliest works

were essays in mural decoration, and it may be said that he excelled all the Venetians, as well as the provincial artists, in the design and execution of fresco-decoration, but nearly all his works in this medium have been ruined by time, and more so by restorers. His earliest frescoes in the Church at Vacile, and in San Salvatore of Colalto, near Susigana and Conegliano, show the influences of Gian Francesco da Tolmezzo and of Pellegrino. These works were executed between 1503 and 1513, and it was probably some time before 1513 that he had visited other places in Friuli, decorating parish churches, and also Venice and Lombardy, and had gained much knowledge and experience, especially of the styles and methods of the Venetians, notably of Giorgione, Palma and Titian. There is a record of 1508, stating that one Giovanni Antonio Pordenone worked as an assistant to Pellegrino da San Daniele, at Ferrara.

His early, but much injured, frescoes in San Salvatore at Colalto are, or were, forcible and bold in drawing, good in perspective, warm but opaque in colouring. There is a frequent disproportion in the size of the figures that are represented on the same plane, which betrays the unequal practice of an immature hand. This is the case in the frescoes of "The Epiphany," "Annunciation," and the "Flight into Egypt" on the right-hand wall. The hardness and dryness of the male figures and angularity of the draperies show the traditional Friulan manner, and contrast with the softer and more delicate

treatment of the Virgin and Child, and of other children, birds, and landscape details. In the vaulted ceiling of the choir are the four evangelists, angels and prophets, and behind the altar is a bold and imaginative conception of the "Last Judgment," which is daring in treatment and full of movement. When the right-hand side of the church walls and the great frescoes of the choir were finished, Pordenone suspended his labours at Colalto, and after some years, when he had ended his wanderings to Venice and other places, he took up this work again. His later work in San Salvatore, namely the frescoes of the left side of the church, which he finished about 1513, and which testify to a great improvement in his drawing and execution, clearly shows that he had studied the Giorgionesques in Venice to some purpose.

About this time he painted the fine altar-piece, "The Madonna and Four Saints," in the Church of Susigana, for the Colalto family, in which is seen more evidences of his study of Giorgione and Palma, combined with something of the Friulan traditions. The painting is on wood, and now in an injured state. The composition, drawing and execution show a marked improvement on his previous work, and the colouring is harmonious, but there is still a disproportion in the figures common to Pordenone's early work. He was engaged in 1514-1515 in painting frescoes in the churches at Villanuovo, Conegliano and others of the district, but practically nothing of these works remain. The altar-piece in the Duomo

at Pordenone, "The Virgin of Mercy," is a work of 1515. This is a bold and successful composition, where the Virgin, a gentle and comely personage, is covering with her mantle the donor, Francesco Tetio, his wife, and their three children, all of which are family portraits. The muscular S. Christopher, bearing the Infant on his shoulder, is on the left, and on the right S. Joseph plays with the Child as he carries Him in his arms. The colouring is rich and warm, and the execution fluid and transparent in treatment, showing that the paint was frankly laid on in a very liquid state.

In 1516 Pordenone painted some frescoes on the exterior of the town hall at Udine, but they had almost perished by the middle of the seventeenth century, and what was left of them was removed and placed in the Museo Civico of Udine. The best-preserved portion of these frescoes is the powerfully drawn, foreshortened, and athletic figure of the infant Christ in His mother's arms, and very Michelangesque in style. Another fragment is a painting of three angels. There are records of various frescoes that Pordenone painted in churches in the Udine district from 1516 to 1518, but they have either perished or have been obliterated by whitewash.

We hear of his being commissioned in 1519 to design and execute a series of mythological subjects for the decoration of the exterior of a palace at Treviso, of the Ravagnino family, and that his client disputed the cost of the work, when Titian was consulted, and came from Venice

to Treviso as an arbitrator in the matter. When Titian saw the fresco-decoration he admired it so much that he persuaded Ravagnino to agree to Pordenone's price. In this year Malchiostro, vicar of Treviso, had finished his chapel in the Duomo of Treviso, and taking the opportunity of meeting Titian and Pordenone, he consulted them on the scheme of decoration, with the result that Titian was to provide the altar-piece, having for subject the "Annunciation," and that Pordenone was entrusted with the painting of the fresco on the ceiling of the cupola over the altar. Here he has represented the colossal foreshortened figure of the Eternal, with outstretched arms directed to the altar-piece below. This great figure, though it has some imperfections in the drawing of the extremities, is full of life and movement, and has an imposing effect of grandeur and majesty, floating in the air, and clothed in robes of a deep blue and red against the pale blue of the sky. Around the Eternal, in clouds, are numerous angels, all showing extreme liveliness in action and movement. In this fresco, as well as in many of his works, is seen the influence of Michelangelo.

Pordenone has painted other frescoes in this church; the two best are the "Adoration of the Magi," on the right wall, and "The Visitation," in a lunette on the left. These works were finished in 1520, but are now much injured by damp and discoloration. The figures are life-size, many of the faces being portraits. There is the usual disparity in the scale of the figures and

contrasts of athletic and coarse types with others of a much more refined and select type of beauty.

The painter left Treviso about the end of 1520 for his native place, but almost immediately he set out again on his restless wanderings, this time to Mantua, where he adorned the front of the newly-built Palazzo del Diavolo, so named from the legend of its having been built by demons in a single night. Pordenone had always the reputation of being a swift worker, and he, in a very short time, covered the exterior of this palace with frescoes representing Parnassus and pagan episodes. While at Mantua he studied the work of Mantegna, in accordance with his usual keen habit of making himself acquainted with the work of any new and great master. Before leaving Mantua he was invited to Cremona, and was commissioned by the authorities of the cathedral to paint four frescoes, three of which are scenes from the Passion of Christ, painted on the recessed walls of the nave, and on the front wall a colossal representation of the Crucifixion. He worked so rapidly that he had finished these works before the end of 1521. In the following year he painted an altar-piece, the "Madonna with Saints," and also another fresco, "The Deposition," in the same church. These celebrated works, with their dramatic energy and powerful execution, made a profound impression on the Cremonese, as they were superior to anything hitherto seen in Cremona, and were soon accepted as a standard and an inspiration by the artists of the city.

Though Pordenone often sought inspiration from the works of the giants in Italian art, whether it was from the colour and technique of Titian, or from the style and vigorous drawing of Michelangelo, or the science of anatomy, perspective, and foreshortening from Mantegna, such inspiration is only manifested in Pordenone's works in the nature of a laudable emulation of these unrivalled masters, for he had a sufficiency of original talent and power that justified his reputation as one of the most independent and forcible painters of his time.

In the early part of 1524 he went to Spillimbergo, and during that year was very busy with some large tempera paintings on canvas for the decoration of the organ, and an altar-piece for the Duomo, and afterwards he painted some frescoes on the exterior and in the interior of the Castello and private houses in the district. The paintings in the cathedral are "The Conversion of St. Paul," "The Assumption," and "The Fall of Simon Magnus." These paintings in their original state must have been among his finest works, though there is now little left of the colour and handling. In their diverse compositions, Pordenone has shown great skill in the foreshortening of the figures, good distribution and daring action. He was back in his native town in 1525, when he painted the frescoes of "SS. Roch and Erasmus" in the Duomo. In the same year he was engaged in the border town of Casarsa, where he adorned the choir of the old church with frescoes illustrating incidents

from the legend of the "Finding of the True Cross," and in filling the sections of the vaulted ceiling with stern and dignified figures, representing the prophets, evangelists and doctors of the church. In some of the larger figures there are reminiscences of Raffaele and Fra Bartolommeo, but on the whole Pordenone would in these works be seen at his best if they had not been so hopelessly injured, and so much restored by his own pupils, and others of later times. His pupil, and son-in-law, the Friulan artist, Pomponio Amalteo (1505-1584), not only restored these spirited frescoes, about fifty years after they were painted, but completely renewed many of the figures, so that it is a matter of difficulty to determine those by Pordenone from those by Pomponio. The latter painter at his best was an imitator of his master and of other Friulans, an industrious and prolific *frescante*, and a good colourist, who with great facility has produced many admirable and spirited works, but it must be said that his art was more traditional than inventive.

Pordenone went to Piacenza in 1529, where he decorated two chapels and the cupola of Santa Maria di Compagna with a series of noble frescoes, where the grandeur of his form and style recall Michelangelo, but the glow and depth of his colour in the flesh-tones and draperies are decidedly Venetian. The first chapel contains some finely-designed scenes from the life of the Virgin, and the second is adorned with scenes from the life of S. Catherine, all of which are admirably



THE GLORIFICATION OF S. LORENZO GIUSTIANIANI.
ACADEMY, VENICE: PORDENONE

Anderson

treated. The cupola is covered with large paintings of prophets and sibyls, and with various mythological subjects. The friezes, borders and medallions separating the larger sections and panellings have designs of lively children, sporting with dolphins and rabbits.

The altar-piece "The Glory of S. Lorenzo Giustiniani," No. 316, in the Academy, Venice, is a fine composition, where the figures of S. Lorenzo and three other saints are life-size, and represent men so powerful in frame that they appear even above the average stature, and are lively and animated in pose and action. The picture is a good example of Pordenone's broad and massive style, and was painted in 1532, for Santa Maria del Orto at Venice. The tones are warm in the lights and cool grey in the half-tones and shadows. The draperies are of varied rich tints, and all painted in a semi-transparent technique. S. Lorenzo, who dominates the group, raises his right hand in blessing, and is dressed in a very simple robe. His commanding pose and action contribute much to the air of grandeur which distinguishes this impressive work.

With the exception of the portraits in his fresco paintings, and those of the donors and their families in altar-pieces, there are few, if any, authentic portraits in existence that can be definitely said to have been painted by Pordenone. In the galleries of Europe and in private collections there are many ascribed to him, but most, if not all, are exceedingly doubtful. Many portraits that are even now assigned to Pordenone

are really the work of his pupil, imitator and kinsman, Bernardino Licinio.

His last days were spent in the service of Ercole, Duke of Ferrara, who had commissioned him to design a series of subjects from the *Odyssey* for the embroidery of arras hangings. He had only begun this task when he was taken suddenly ill; some reports say he was poisoned, though this has not been proved. He died at his lodgings in the Angel Inn on the 14th of January at Ferrara, and was buried there in the church of San Paolo.

BERNARDINO LICINIO (active 1520–1544) was a pupil and kinsman of Pordenone, and was born and received much of his early education at Pordenone in Friuli. But afterwards he made his way to Venice, where he took up his abode, and lived there the greater part of his life. He was much influenced by Giorgione, Palma and Bonifazio. Most of his work consists of portraits and altar-pieces, for he showed little or no inclination for fresco painting. He had a partiality for painting family portrait-groups of half-length figures, of which type of picture he has left numerous examples. Sometimes the group would consist of an artist and his pupils, or of a musician, male or female, seated in the centre, and surrounded by friends, relations, or spectators, listening to the performance, or engaged in conversation. The various figures of the groups occupied set positions which generally gave an air of stiffness to the composition. His works have often been, and, as mentioned before,

many still are, ascribed to Pordenone, whom he imitated, as he did also Palma Vecchio.

One of such characteristic works is the picture in the Duke of Northumberland's Collection at Alnwick, representing an artist with his pupils, and another is the "Family Group," No. 97, in the Hampton Court Gallery, which probably represents the artist and his family. In the same gallery is the "Lady Playing on the Virginals," No. 71. The lady musician turns slightly round to the left, while she plays, to speak to a man in the left background, and on the right there is an old lady; probably these older persons are the parents of the musician.

He is represented in the National Gallery by a "Portrait of a Young Man," with brown hair, blue eyes, and smooth-faced, and wears a sleeved black gown lined with grey fur over a black tunic; he holds a pair of gloves, and has a gold chain round his neck. The figure is half-length, and is dated 1528. His portrait of a seated lady, No. 200, of the Dresden Gallery, was painted in 1533, and is one of his best works, and another good example is the portrait of Ottaviano Grimani, No. 22, in the Vienna Gallery, painted in 1541. His best altar-piece is the "Madonna Enthroned with Saints," of the Frari, Venice, in the predella of which are representations of five friars.

Bernardino painted many Santa Conversazione pictures, examples of which are in the Gallery at Lucca, in the Crespi Collection at Milan, in Lady Layard's Collection at Venice, and in the Villa Borghese at Rome.

His figure-drawing is much inferior to *Porde-
none's*, and is often clumsy and inaccurate; many
of the faces have a stolid and expressionless type
of countenance. Except in a few instances the
flesh-colour in his figures is of a reddish hue, and
the texture is of a uniform smoothness, but a
rougher and more direct kind of technique is
found in his treatment of draperies.

SEBASTIAN DEL PIOMBO (1485 ?–1547). The
family surname of this artist was *Luciani*, but
he generally signed his works "*Sebastianus
Venetus*," though occasionally "*Luciani*." He
was born at Venice, and according to Vasari was
the disciple of Giovanni Bellini, and afterwards
an assistant to Giorgione. He was greatly
influenced by the latter, and also by Cima. The
name "*Del Piombo*" was given to him after he
had been appointed to the formal ecclesiastical
office of the *Piombo*, or Keeper of the Seals,
by Clement VII in 1531 at Rome.

Sebastian had the genius and artistic powers
that go to the making of a great painter, but he
was not content to keep in the channel of his
native Venetian art, and develop his study and
practice on independent and original lines, for
after his early period in Venice and the north
of Italy he transplanted himself to Rome, where
he met and formed a friendship with Michelangelo,
whose Florentine art had a great influence on
his future work. He also saw at Rome the work
of such artists as *Raffaello*, *Sodoma*, *Giulio
Romano* and *Peruzzi* in the Vatican and in the
Villa Farnesina, and amongst them, *Raffaello*, in

particular, exercised the greatest influence on Sebastian, especially in portrait painting, so much so that various portraits, painted by Luciani when he was under the influence of the great Umbrian, have been for many years assigned to the latter master, and more than once have been engraved as the work of Raffaele. Among these Raffaellesque portraits is the "Fornarina" of the Uffizi, No. 123, the beautiful portrait of a lady, known as "Dorothea," No. 259B, of the Berlin Gallery, and the "Violin Player," now in the collection of the Baroness Alphonse de Rothschild at Paris. In the National Gallery of Ireland the recently acquired bust-portrait of the "Cardinal Antonio Ciochi del Monte Sansovino" (part of the Lane Bequest) is an admirable example of Sebastian's Raffaellesque phase, probably painted in Rome a short time after his arrival in 1511. The Cardinal wears a biretta and a red cape. A landscape is seen through the opening on the left.

The earliest known work by Sebastian Del Piombo is the almost repainted altar-piece in the chapel, to the right in San Niccolò at Treviso. The subject is the "Incredulity of St. Thomas;" in the lower part are six portraits of male and female donors, the principal one being that of Pietro Querini, who held the office of Podestà of Treviso in 1505-1506, the suggested date of the painting. The work is very Bellinesque, but is an immature example of Piombo's painting. A much more important work is his great altar-piece of the "Majesty of St. John

Chrysostom," in the Church of San Giovanni Cristomo, Venice. The enthroned saint is seated on the front steps of the portico of a building, reading, or making notes, in a large book. The attendant saints, and particularly the three richly-dressed Venetian ladies on the left, are extremely Giorgionesque in type; these three by the emblems they hold, are intended to represent the Magdalen, and SS. Catherine and Agnes. This fine altarpiece was painted in 1508, when Sebastian was under the influence of Giorgione.

The composition and design of Piombo's works were inferior to his colouring and execution. He, however, did his utmost to improve his design, and this may account for his anxiety to get in touch with the great Tuscan masters, so many of whom were at this time working in Rome. At length, in 1511, an opportunity arose when he was invited to Rome by the rich banker, Agostino Chigi, a patron of artists, whom Sebastian had met in Venice. The new Chigi palace which Agostino had built for himself on the banks of the Tiber, now known as the Villa Farnesina, had just been finished, and the wealthy banker had already commissioned Peruzzi, Raffaello, Sodoma, Becafulmi, Giulio Romano, F. Penni and Giovanni da Udine to decorate the interior. Sebastian was entrusted with the painting of the eight lunette spaces in the Sala di Galatea, where Raffaello had painted his famous fresco of "Galatea," and where Peruzzi had adorned his ceiling with classical and mythological subjects.



Alinari

MARY MAGDALEN AND TWO OTHER SAINTS. DETAIL FROM THE ALTAR PIECE
IN S. GIOVANNI CRISOSTOMO, VENICE: SEBASTIANO DEL PIOMBO

The subjects of the lunettes, where Sebastian displayed his powers as a *frescante*, are taken from Ovid's *Metamorphoses*, but the exact titles and meaning of some of them have puzzled critics, as they are not sufficiently clear. Some of the scenes represent the kingdom of the air, and others, from the *Metamorphoses*, where human beings are transformed into birds. Eight of the lunettes contain these mythological subjects, and in the ninth is a painting in grisaille of a colossal head that has been ascribed to Michelangelo. It has been said that Buonarroti called one day to visit Sebastian at the Chigi palace, and not finding him there, he rapidly painted the colossal head in monochrome on the empty lunette, as a proof of his visit and a surprise for Piombo. The vigorous drawing of the foreshortened features is certainly Michelangesque, but the general treatment and execution are more Venetian than Florentine. It is more than likely that this head is the work of Sebastian, for he was at this time rapidly coming under the spell of the great Florentine. For the most part these lunettes were painted in the soft Venetian manner and in rich colouring, but in one of later series, the "Boreas and Oreithyia" lunette, the figures are more powerful, more muscular in form and limb, and therefore more Michelangesque, than the others.

It was the intention of Agostino Chigi to have the wall-spaces under the lunettes filled in with frescoes, and he entrusted Sebastian to paint one of these, as a trial-piece of his powers in designing

large compositions. The outcome of this trial was the, now repainted, fresco of "Polyphemus," on the left of Raffaele's "Galatea." It is presumed, however, that Agostino was not satisfied with this work, for Sebastian, after the year of its execution, 1512, was not called upon to do any more work in the Farnesina.

As a painter in fresco, and as a designer of mural pictures, Sebastian was inferior to the Tuscan masters he met in Rome, but he charmed his artist friends of the South with the beauty of his colouring and the realistic treatment of form and softness of execution, which provided a new and a fresh Northern contrast to the more severe beauty of the Roman and Tuscan forms of art. The Southern artists were highly interested in his work, and for all that it stood for, namely, as a reliable model of Venetian painting. That this was clearly apparent has been proved by the respect and friendship accorded to him by Michelangelo, Raffaele and other artists in Rome, and by the great reputation he ultimately had won in the city of his adoption.

It was not very long after Sebastian's arrival in Rome that Michelangelo was attracted to him, not only through an admiration of the Northern artist's work, but also by his personal qualities and character, which harmonised with his own, and very soon a sympathetic bond of fellowship was established between them. It has been stated that Michelangelo supplied the design and studies of figures to Sebastian for altar-pieces

and easel pictures, which the latter painted in oil, in order that he might compete with and rival Raffaele. Such are the reasons given in regard to Sebastian's famous picture, "The Raising of Lazarus," No. 1, of the National Gallery,¹ which was ordered of him by the Cardinal, Giulio de' Medici, at the same time when he commissioned Raffaele to paint the "Transfiguration." Vasari says of the former picture that it was conceived by and painted under the superintendence of Michelangelo; it is known, however, that he was not in Rome but in Florence when this work was being carried out in 1517-1518. The statements made concerning Michelangelo's desire that Sebastian should enter into competition with Raffaele are not very convincing, seeing that as he did not paint in oil himself, he good-naturedly supplied many of his followers and friends, besides Sebastian, with numerous drawings, designs and studies of single figures for their pictures. There are two pictures in the National Gallery, "The Madonna and Child," No. 809, and "A Dream of Human Life," No. 8, that have been painted by some unknown Florentine artists from Michelangelo's designs, and numerous pictures from his designs have been painted by Pontormo, Bugiardini, Daniele da Volterra, Rosso Fiorentino, and others.²

The tragic picture of the "Martyrdom of Saint Agatha" was painted in 1520 at Rome, and is now in the Pitti Gallery, No. 179. It is one of

¹ See Michelangelo, vol. iii, pp. 176-177.

² *Ibid.*, pp. 176-178.

the most powerful conceptions of the master, very Michelangelesque in form and spirit, and forcible and accurate in drawing and modelling. The execution is very smooth and highly finished.

We can imagine it possible that Sebastian aimed at the creation of a new style, or school of painting, that would embrace the austere strength of Florentine composition and form, on which might be grafted the tender grace and rich colouring of Venetian painting, and he might have realised his dream if he had been less eclectic in his artistic tendencies. Notwithstanding the great homage he paid to Michelangelo and to Florentine art, we find that he became at times obsessed by the grace and sentiment of Raffaele's work, and did not scruple to adopt some of the great Umbrian's conceptions, and something of his manner and style, not only in portraiture, as we have already seen, but in his religious pictures. His picture of "The Holy Family," No. 2, in the Sala dei Correggio of the Naples Museum, is an example of the Raffaellesque influence. This is an unfinished work, painted in oil on slate, where parts of it are only sketched in, but the completed parts are very highly finished. Dr. Borenus mentions another very Raffaellesque work by Sebastian, the "Virgin and Child," now in the cathedral of Burgos, where the head of the Virgin is similar to that of the Virgin in the Naples "Holy Family."¹

¹ Dr. Borenus: Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. iii, p. 221, note 1.

On the recommendation of Michelangelo, Sebastian was entrusted with the decoration of the Borgherini Chapel in San Pietro in Montorio at Rome in 1516, but was not finished until much later, where on the curved surface below the semidome he painted in oil the grandly conceived subject, "The Scourging of Christ," which is no doubt from a design by Michelangelo. The figure of the Redeemer, who is bound to a pillar, and those of the scourgers are powerfully realised. The agonised Christ, whose convulsive frame writhes under the blows of the scourgers, could only have been drawn by Buonarroto. St. Peter on the right and St. Francis on the left are extremely dignified figures. Above, in the spandrels, are two majestic figures, a noble representation of a sibyl, who holds a scroll, and is attended by a seraph, and a recumbent figure of a prophet with a book, who is looking round at the angel who touches him on his shoulder. The ceiling of the semidome has a fine representation of "The Transfiguration of Christ."

Between 1516 and 1520, among other tasks, he painted some decorations for various churches in Rome, but whether from indolence on his part, or from misunderstandings between the popes and art-patrons in Rome, and obstacles in the way, such decorations were left incomplete, and Sebastian turned his attention from wall paintings to altar-pieces and easel pictures. His painting of the "Visitation," in the Louvre, bears the date of 1521, and was sent in this year to Francis I, the year also of the death of the pope,

Leo X. This picture was painted on wood, but has been transferred to canvas. The figures are three-quarter length, the two principal ones are very lifelike in action, and the whole treatment is masterly and bold, but the original colouring is now much obscured by restorations and varnishing.

Adrian VI had now (1522) succeeded Leo X, but only lived a year as pope. He did not care for any kind of art, except, perhaps, portraits, for one of the first things he did when he came into power was to dismiss the pupils of Raffaelle, before they had completed the frescoes of the Hall of Constantine in the Vatican Palace, and threatened to remove the frescoes of the ceiling of the Sistine Chapel, as he did not like the nude figures. However, he was not averse to having his own portrait painted, a fortunate thing for Sebastian del Piombo, who was commissioned by Adrian to paint his likeness twice over. The first one is now in the Naples Museum, where the pope is represented sitting in a chair, and in the second, where he is in a similar position, but in the background three dignatories of the Church are introduced. This picture is now in the collection of the Hon. Mrs. Stanley, Quantock Lodge, Bridgewater. The treatment of these portraits shows the influence of Raffaelle.

On the death of Adrian VI the Cardinal Giulio de' Medici was elected pope under the name of Clement VII. He was more kindly-disposed towards art and artists, and one of his first acts was to invite Giulio Romano and Francesco Penni

to complete the frescoes in the Hall of Constantine. Clement, however, was too much occupied with political matters to afford time or inclination to assist in the advancement of art, for during the eleven years of his pontificate, 1523–1534, no important artistic works of a public kind were undertaken in Rome.

Raffaelle was dead, and his best pupils had left Rome; Michelangelo was at Florence; Sebastian and other artists, who at first had great hopes of patronage from the new pope, were greatly disappointed, for although Clement thought highly of Sebastian, and had promised him employment, owing to the troublous times nothing came of these promises, and for some years Sebastian had to content himself in painting portraits. One of his works of this period is the masterly "Portrait of a Man," No. 409, in the Pitti Palace. In this portrait there is a certain Florentine grandeur of pose and drawing, combined with a Venetian freedom of execution and rich colouring.

Events in political matters were coming to a crisis in 1526, when Clement opposed the emperor, Charles V. The pope was obliged to leave the Vatican, and take refuge in the Castle of Angelo, and in the following year, 1527, Rome was taken and pillaged. Very soon after this Sebastian left Rome, and travelling northward, he took up residence in Venice, where he renewed his acquaintance with Aretino, Titian, Pordenone and other old friends. We are informed that Aretino had a great respect for Sebastian and his work,

and praised him in a letter, written from Venice in 1527, to the Duke of Mantua, as a "miraculous painter," and on a certain occasion, twenty years later, he even advised Titian to study del Piombo's style. Sebastian stayed at Venice from the early summer of 1527 until March, 1529. During this visit he probably painted the portrait of Aretino, which is now in the Ludwig Mond Collection, and in 1528 a portrait of Cardinal Ercole Gonzaga, painted at Orvieto when the Court of Pope Clement was held at that place.

When the pope was back again at Rome, in 1529, the artists who had been absent for two years took up residence once more in the city, and we find that Clement immediately employed Sebastian in painting portraits, several of which were of the pope himself. Our artist was now extending his acquaintance with influential people of the Papal Court, and receiving numerous commissions for portraits. The best of his portraits of Clement VII done at this time is the profile likeness in the Naples Gallery, a very clever but unfinished painting on slate. The portrait in the Museum at Parma represents Clement at half-length, standing at a parapet and giving benediction; behind him is a young chamberlain, whose figure is only slightly sketched in, but the pope's likeness is carefully finished. The background is simply the unpainted grey slate.

In November of 1531 Sebastian was appointed to the office of the *Piombi*, and this showed that he was esteemed more than any of the candidates

by the pope. Taking advantage of his great friendship with Clement, and also having ambitions to collaborate with Michelangelo in executing some great work in wall decoration, Sebastian in all probability suggested to the pope that Michelangelo should be asked to supply the design for some such work, and that he, Sebastian, should be entrusted with the carrying of it out in oil-colour. Clement seemed to have agreed to this proposal, for it is stated that Sebastian was asked to clean off the frescoes that had been painted on the wall above the altar in the Sistine Chapel by Perugino, in order to provide a space for Michelangelo's "Last Judgment." Michelangelo agreed to furnish the design, but when he found that Sebastian, without consulting him, had prepared the wall to receive a painting in oil, he became very angry with him, telling him that he intended the work to be painted in fresco, and that "oil-painting was only fit for women," and demanding that the wall should be prepared for fresco painting. This quarrel brought on the final rupture of the long friendship that had existed between these two great men.

For the last ten years of Sebastian's life he was chiefly engaged in painting portraits and easel pictures. Among the portraits of his late years are those of "Andrea Doria," the admiral and politician, represented a little larger than life-size, and still in the Palazzo Doria at Rome; "Catherine de Medici," niece of Clement VII; "Giulia Gonzaga," mentioned by Vasari as having been sent from Rome to Francis I; and

the stately half-length portrait of a lady as "S. Agatha," No. 24, in the National Gallery, who wears a green dress, has a nimbus and white drapery on her head, and holds a palm in her right hand. This work is known also as "Vittoria Colonna." The finest portrait of his late period is that of "Cardinal Pole," the English Churchman, and is now in the Hermitage, Petrograd. He sits in a chair, grasping the arms of it, has a very long brown beard, and is dressed in the red-and-white cardinal's robes and hat. The portrait is admirable in drawing, and the pose and general treatment is *Raffaellesque*. An important, but much injured, work of his later period is the life-size panel of "St. Bernard," in the Vatican Gallery.

Sebastian died in June, 1547, and was buried in the Church of Santa Maria del Popolo at Rome.

VINCENZO CATENA (1470 ?-1531). Vincenzo di Biago, surnamed Catena, was born at Treviso about 1470, and found his way to Venice in the years of his early manhood. His earliest known works show that he formed his style on the Bellini, and that he was greatly influenced by Giorgione. In a lesser degree he was also influenced by many of his Venetian contemporaries, such as Carpaccio, Lotto and others, but he shows considerable originality in his technical methods and colouring, especially of the flesh, and must also be credited with having painted most of the heads in his pictures from the life, as they generally have the individuality of por-

traits. There are few, if any, of his works entirely free from the influence of his contemporaries, as he was extremely clever in borrowing something from other painters without absolutely copying them. In spite, however, of this, in the various phases of his practice Catena was a fascinating and versatile artist, who has produced a great number of interesting and delightful works, and whose eclecticism was no bar to his popularity. He has been deservedly esteemed a successful portrait-painter, who could always obtain a good likeness of his sitters. As a colourist he holds a high position among the Venetians, for although his early works were poor and dull in this respect, as they were feeble in drawing, he steadily improved during his middle and later periods, becoming bolder in the use of variegated and harmonious colours in his draperies, and after he came under the influence of Giorgione, he adopted a still richer scale of colouring, that had all the warmth and golden glow of Giorgione's and Titian's pictures, while at the same time he assimilated much of the spirit of their design and composition.

It is, therefore, not surprising that many of his works have been for a long time ascribed to Giorgione, Titian, and other Venetians, and doubtless there are many still hidden under the names of greater and lesser masters than himself. He was a most industrious and prolific artist, and is said to have accumulated considerable wealth by the practice of his art.

One of Catena's early pictures is the "Madonna

and Child with Four Saints and a Donor," in the Roscoe Collection at the Liverpool Art Gallery. The painting is on wood, and the figures are half-lengths and about quarter life-size. The Virgin holds the infant Christ, who is leaning to the right in the act of blessing the kneeling donor. The figures are evenly distributed, and are painted in almost flat tints, in one plane, and silhouetted against a dark background. The absence of depth imparts to this otherwise Bellinesque work something of a Byzantine feeling and form, especially in the draperies, which often marks Catena's early works, and gives to them a decorative quaintness which is not devoid of interest and charm. Another early and similar work is "The Virgin and Child with Saints and a Donor," of the Mond Collection, London. Both these pictures are signed works. A still earlier work is "The Virgin and Child with Four Saints," belonging to Mr. Henry Walters, of Baltimore, U.S.A., which, Mr. Berenson states, must have been painted not later than 1499.

The public galleries and private collections of Europe contain many examples of Catena's early works, most of which are pictures of the Madonna and Child with Saints and Donors. In these works the flesh painting is generally of a light and cool yellowish tone, but in some instances of a reddish tone, with very little modelling, the execution careful and clear in the original parts, where there has been no repainting, and the best work is usually found in the portraits of the

donors. The draperies are generally broken, and in some parts crumpled or crushed into unmeaning folds. Most of his productions of this period show the influence of the Bellini, of Mansueti, or of Basaiti.

One of Catena's early patrons in Venice was the Doge, Leonardo Loredano, who commissioned him to paint an altar-piece for a chapel in the Ducal Palace. This work, "The Madonna and Child with Two Saints and the Donor, Doge Loredano," is now in the Sala di Trè of the palace. It has been damaged by fire, and is much repainted, but it still indicates the improvement in Catena's drawing and technical methods on his previous work. The general features and feeling are still Bellinesque. The Virgin is enthroned in a landscape, and the Child blesses the kneeling Doge, who is accompanied by SS. Mark and John the Baptist.

The altar-piece of Santa Maria Mater Domini, with the subject of "The Martyrdom (or Glorification) of S. Christina," was painted in 1520. The composition has two divisions : in the upper one the Saviour stands in the clouds on the left, and is blessing a winged saint or angel who kneels before Him. He is dressed in a large mantle with angular but functional folds, on which the light and shade is boldly and effectively expressed, giving movement to the graceful figure. In the lower part S. Christina kneels in the centre in an attitude of prayer, her figure with her draperies forming a decided triangular shape, and on her right and left are a number

of small figures of angels who bear the emblems of her martyrdom. A quiet calm pervades the picture, and the painting is smooth, decisive and clear, showing the evidences of the more modern sixteenth-century practice, which was then strongly influencing Catena, not only in regard to form and feeling, but more in respect to his colouring, which was now becoming more and more Giorgionesque.

We are fortunate in having in the National Gallery two of his very best pictures of his late period, namely "S. Jerome in his Study," No. 694, and his finest masterpiece, the "Warrior Adoring the Infant Christ," No. 234. The "S. Jerome" is so Bellinesque in form, style and feeling, that formerly it was ascribed to Giovanni Bellini. It is a very beautiful and well-preserved work, and a fine example of Catena's matured technical skill and lively colouring. The saint, dressed in a cardinal's robes of crimson and blue, sits reading at his desk in an airy room with a large open window, through which is seen the distant hills and buildings and a view of the sea. A crucifix stands on the table, a bookshelf on the walls, and on the floor is the lion, two partridges, a pair of slippers, and a cardinal's hat of an unusual blue colour. The picture is remarkable for its clear, careful and smooth painting, in thin pigments, and for the fresh gaiety of its colouring. The flesh-tones are rosy in hue, and the crimson and blue of the saint's dress make a strong contrast with the vivid emerald green of the curtain which runs round the wall behind. This



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WARRIOR ADORING THE INFANT CHRIST. NATIONAL GALLERY, LONDON: V. CATENA

picture is likely to have been the "S. Jerome in his Cell" that Catena directed to be given as a bequest to the prior Egnatio, mentioned in a will he made in 1518. A replica of this work is in the Stadel Gallery at Frankfort.

We see Catena in his more pronounced Giorgionesque phase in his later and best work, the "Warrior Adoring the Infant Christ," of the National Gallery. The general design, colouring and method of painting in this masterpiece convincingly prove that without imitating him he had completely assimilated the spirit of the master of Castelfranco. The Virgin is seated on the left, with the infant Christ on her knees; both are in profile to the right, and looking down on the warrior, who in an attitude of adoration kneels on the carpet below. Between them is St. Joseph, in a heavy cloak, and in a meditative mood, leaning on the stepped parapet wall which stretches across the picture, behind which, on the right, a page holds the horse from which the knight in armour has just dismounted. The upper portion of the picture shows the distant landscape with a church. The Virgin's drapery, especially the mantle, where it covers the lower limbs, is crumpled and angular in the folds, so characteristic of Catena's draperies. The picture is deeply saturated in warm and glowing colouring, which, however, has darkened through age, and in some parts repainted, especially in the figure of the page.

Other important pictures of Catena's Giorgionesque phase are a "Holy Family," in

Mr. J. P. Heseltine's Collection, London; Lord Brownlow's "Nativity" at Ashridge, a work of poetic charm and delicate execution; and a "Holy Family" in the Dresden Gallery, No. 65. This picture was for a long time assigned to Andrea del Sarto because of a false signature, but is now restored to Catena. St. Anne is sitting on a green cushion, with the Virgin in her lap. St. Joseph stoops over a walking cradle, which the Child tries to avoid. There is a little dog and three partridges on the floor, which are usually found in Catena's pictures.

Apart from the portraits that appear in his other pictures, there are a few authentic isolated portraits still existing. The "Portrait of a Young Man," No. 1121, in the National Gallery, was painted probably a year or two after 1500. It is a small bust-portrait of a fair-complexioned youth with blue eyes and fair, bushy hair and black dress, and was formerly thought to be a work by Leonardo da Vinci. A much later work is the splendid portrait of a lady known as the "Judith," of the Querini-Stampalia Gallery, Venice. It is a half-length portrait of a young lady with a pleasant though determined expression. She wears a light robe, her left arm leaning on the ledge of a parapet, and with her right hand she grasps the hilt of a sword. The head of Holofernes is lying on the ledge before her, and through the opening on the left is a rocky landscape and sky. This fine work is more Giorgionesque than any of Catena's portraits, and was painted about 1509.

The "Portrait of One of the Fugger Family" in the Berlin Museum is a late work, probably painted about 1519-1520. The face is highly finished, well modelled, and pale in tone, and not unlike Holbein's work in portraiture. There are documentary proofs that Catena has some influential patrons at Bergamo and Rome whom he worked for in his later years, and many of his pictures have been mentioned by various writers, which are now missing. He is represented in the Carrara Gallery at Bergamo by his picture of "The Supper at Emmaus." He is mentioned as dead in a document of September, 1531, and presumably this was the actual year of his death.

CHAPTER VI

PARIS BORDONE, BONAFAZIO VERONESE, AND
JACOPO BASSANO

PARIS BORDONE (1495–1570). Paris, or Paschalinus, Bordone was born at Treviso. He was sent by his father, who was in good circumstances, to Venice, and was placed as a pupil in the studio of Titian. But while he was indebted to his master to a great extent, he had a greater admiration for the work of Giorgione, and this led him to appreciate highly the works of Titian that were produced when this great master himself was under the influence of Giorgione.

We learn that Bordone and Titian did not work together in harmony, the master being jealous of his pupil, and the latter complaining that his master neglected him, and did not help him very much, so it may be said that the position was not that of master and pupil, but one of rivalry between them.

Though Bordone was a brilliant colourist, his drawing and composition, if we except a few of his best works, were not on a level with the achievements of the greater Venetian painters. It must be admitted, however, that a clear and decided vein of originality is apparent in his work. His greatest work, painted when he was

forty-five, and in the maturity of his powers, is the famous picture in Room X of the Venice Academy, "The Fishermen Presenting the Ring of St. Mark to the Doge," painted for the Confraternity of St. Mark's, in 1540. It belongs to the class of the Venetian pageant- or ceremonial-pictures, and is distinguished as a beautiful and even triumphant example of glowing and harmonious colour. In this respect it outrivals any Venetian ceremonial-picture, and has not been surpassed, or equalled, by any of Bordone's later works.

As a portrait-painter he rivals Titian in colour and technique, but his figures lack the movement, ease and grace, so conspicuous in the greater master's work. His portraits of sumptuously-dressed ladies, with their golden hair and tender rose-flushed features, are typical of the fashionable Venetian women of the sixteenth century, and while they seem to rejoice in perfect health, their expressions are not very animated or spiritual, but somewhat dull, in spite of the maturity of their earthly beauty. An example of this type of female portraiture is the three-quarter, life-size portrait of a Genoese lady, No. 674, in the National Gallery. It is the portrait of a lady with auburn hair, showing her bare neck and bosom, around and over which hangs a long necklace of pearls. She wears a rich crimson velvet gown with long sleeves, and a low, close-fitting bodice. The sleeves and skirt are pleated with numerous wrinkled folds; the background is dark, and through a small

opening on the left is seen a glimpse of the hospital at Genoa.

In the Louvre there are two fine portraits of men by Bordone, one of which, No. 1179, is signed and dated 1540. It is recorded that he was invited in 1538 to France by the King to paint portraits of ladies, but any works he may have done there at this time cannot now be traced. In the Uffizi there is a "Portrait of a Young Man," No. 607, and in the Pitti Palace a "Portrait of a Woman," No. 109. His picture known as the "Three Heads," No. 306, in the Brera, is a fine example of his skilful technique and colour. The principal and central figure is one of Bordone's substantial and voluptuous types of women, and the man on the right has a jaded and very sarcastic expression as he gazes on the lady. The face of the third person is half-hidden in the obscurity of the background. Other portraits of women are one in the Wemyss Collection, one belonging to Mr. G. Donaldson, London, two in the Vienna Gallery, and one in Lord Roseberry's Collection. His portraits of men include two at Genoa, and the "Man Counting Jewels," No. 1121, in the Munich Gallery.

Bordone has painted many mythological subjects, representing various allegories and stories from the classic poets. One of these is the "Daphnis and Chloe" of the National Gallery, No. 637, representing a shepherd and shepherdess sitting on a bank in the midst of some trees. Cupid is about to crown Chloe with a wreath of myrtle, who holds the pipes of Daphnis in her

hand. Other works of this class by Bordone are the "Apollo and Marsyas," of the Dresden Gallery; the "Jupiter and Antiope," of the Borghese Gallery, Rome; "Venus and Mars," Doria Gallery; "Apollo and the Muses," in Lord Brownlow's collection, Ashridge, and "Love and a Nymph," in the Crespi Gallery at Milan. These pictures are mostly of the pastoral type, where the figures are in the midst of landscapes, and all of them have much of the Giorgionesque design, colouring and poetic charm.

Among the best of his religious pictures is the "Adoration of the Shepherds," in the Duomo of his native city, Treviso, and in the Municipal Gallery is a "Holy Family," which shows the strong influence of Palma Vecchio. He painted many versions of this subject; two of them are at Glasgow, two at Rome in the Colonna Gallery, one at Dresden, and one in the Bridgewater Collection. A strong and very forcible painting of the "Last Supper" is in S. Giovanni in Bragora, Venice, and in S. Giobbe an altar-piece of "St. Andrew and two other Saints."

Vasari speaks of Bordone, whom he had known in Venice, as one who had lived a quiet, simple and upright life, whose circumstances were comfortable, and that "he worked only at the request of princes and his friends."

BONIFAZIO VERONESE (active 1510-1540). This painter was also known as Bonifazio di Pitati, and sometimes he took the surname of Veneziano. The dates of his birth and death are uncertain; some authorities give 1487 as the year of his

birth, and 1553 as that of his death. He is said to have come from Verona, his birthplace, to Venice when he was about eighteen years old, and became a pupil and an assistant to Palma Vecchio. Like most of the Venetian painters of this time, he was strongly influenced by Giorgione, and may possibly have met him in Venice before his death in 1510.

His colouring is more daring in its brilliant and strongly contrasting tones than harmonious, and, therefore, more harsh than the rich and refined colour-schemes of Giorgione and Palma Vecchio. In many of his works there is an excess of reds and hot colouring. The figures, whether in his religious or secular compositions, are generally those of refined gentlemen and ladies, princes and courtiers, magnificently dressed in the Venetian costumes of his time.

It is not surprising that Bonifazio should become enamoured of his master's type of picture, the "Sante Conversazioni," which Palma had invented, for the pupil followed the master in producing many pictures of this class, but instead of keeping to Palma's sacred personages and donors in these "Conversation" pictures, Bonifazio secularised his figures of holy persons by dressing them in Venetian costumes, and very often representing them as people of modern times, so that this type of picture became with him an illustration of a picnic in the woods or parks, or of a *fête-champêtre*, notwithstanding the scriptural titles he gave to such works, as the "Adoration of the Magi," the "Holy Family," "The Rich

Man's Feast," and the "Finding of Moses." Of the last-named subject he painted many versions—there is one each in the Dresden Gallery, the Pitti Palace, the Brera, and in the Chigi Collection at Rome. In these pictures are seen groups of gay ladies and gallant gentlemen, sumptuously attired in silks and velvets, conversing, playing musical instruments, and picnicking in the woods and plains. His saints and holy personages are graceful and handsome, and finely dressed aristocratic people.

Bonifazio's best and most characteristic work of this class is "The Rich Man's Feast," No. 291, in the Academy, Venice. Although Lazarus lies on the step of the mansion, the picture really represents a gay assemblage of aristocratic Venetians, enjoying themselves in various ways, and is also a masterpiece of dramatic composition and of brilliant colour.

There are some examples of his early work in England, such as the "Madonna and Child with Saints," No. 1202, in the National Gallery, which is not so frankly anachronistic as some of his later renderings of this subject. There are also other works of his of this subject and class at Hampton Court, Venice, Vienna, Paris, and in the Doria Gallery, Rome.

Besides these "Conversazioni" he painted many mythological allegories and rustic scenes with biblical titles. The citizens were becoming more enamoured of country life, so these illustrations of sylvan and rustic scenes which Bonifazio loved to paint, greatly appealed to

the town-bred citizens, and his pictures became very popular. But during the last twenty years of his life there was a great falling off in the style and quality of his work, when he was eclipsed by his more distinguished pupil, Jacopo Bassano.

JACOPO DA PONTE (1510 ?–1592) was known as Jacopo Bassano, or Il Bassano, the surname being derived from Bassano, the town of his birth. His father was the painter, Francesco da Ponte, of Bassano. Jacopo was the first of the family to take this surname, which, however, was retained by his sons and their descendants.

He was born about 1510, or perhaps a few years later, for it is known that he came to Venice in 1535, when he was a very young man, and entered, as a pupil, the studio of Bonifazio, but was greatly impressed and influenced by many other renowned masters and their works, that were then making Venice the chief artistic centre of Italy. Jacopo would naturally have received his early artistic education from his father, Francesco, who was an artist of some note in Bassano, and a pupil of Bartolommeo Montagna of Vicenza. Francesco is represented in the Civic Gallery of his native town by his picture of the "Madonna and Saints," and also by pictures in the cathedral and in the church of San Giovanni. The works of his more illustrious son are very numerous at Bassano, and even more so at Vienna. In the Museum at Bassano there are five or six of Jacopo's early works, probably dating from 1534–1536, but

even the earliest of them show the influence of Bonifazio, which would go to prove that he painted little or nothing in the nature of independent works under his father excepting possibly some fresco-decoration on the outside walls of buildings in the market-place, traces of which still exist.

Jacopo does not seem to have lived in Venice more than four or five years after 1535, for in 1541, if not before, he was again in his native town, and as early as this he had become very popular as an artist. His reputation in Bassano was so great that, as a municipal mark of favour, he was exempted from taxation, and in a few years later he received further municipal honours. Short as the time was that he had been with Bonifazio, it was of sufficient duration to give Bassano a strong partiality for the *Conversazione* type of picture and composition, which provided inspiration and ideas that helped him in the development of his own natural tendency towards the painting of rustic scenes and episodes of country life. Instead of giving us glimpses of the private life of rich Venetians, and of fashionable country parties in parks and beautiful landscapes of conventional scenery, as in Bonifazio's pictures, Bassano, while still giving Biblical and classical titles to his pictures, finds the models for his figures in the common people of the streets of Bassano, and in the peasants and labourers of the country outside. He also introduced all kinds of domestic animals and birds into his pictures, for he was a great

lover of animals, which figure largely in his rustic and street scenes. His landscapes and trees were painted and studied from nature, and were not designed compositions of scenery, like so many of the landscape backgrounds, which, previous to his time, were often found even in the works of the greatest Italian masters. Bassano with truth may be called the father of modern landscape painting, as he also was the innovator of the *genre* picture.

Jacopo and his four sons, namely Francesco, the eldest, known as Bassano II, Giambattista, Leandro, and Girolamo, all of whom were artists, worked very industriously at Bassano, and produced an almost incredible number of pictures, for which there was always a great demand, but the authentic works of Jacopo are clearly distinguished from those of his sons by the vigour of the handling, the more harmonious colouring and its richer depth, and the realism of his landscapes. Francesco and Leandro come nearest in their pictures to the style and manner of their father's work.

Such scriptural subjects as "Jacob's Dream," "The Adoration of the Shepherds," "The Good Samaritan," etc., were often painted by Jacopo, where he introduced many animals into the compositions. Among many other of his pictures where animals are conspicuous are "Christ Driving the Money-Changers out of the Temple," No. 228, in the National Gallery, a crowded composition of men and animals; "Men Fighting Bears," Hampton Court Gallery; "Animals going

into the Ark"; one at Berlin and another at Vienna; and in the Uffizi, the "Two Hunting Dogs." One of his most important pictures of this rustic type, with a Biblical title, is "Jacob's Journey to Canaan," in the Ducal Palace, Venice. The design, execution and colouring are excellent, though it is now much darkened in tone, and the truthful and vigorous management of the light and shade is masterly. Another version of this subject is in the Hampton Court Collection, and in the same gallery a version of "The Good Samaritan," which is unusually compact in design, rich in colour, and very realistic in the drawing and treatment of the tree-trunks, foliage, and fine landscape.

In this type of cabinet-picture figures and animals, and also all kinds of objects of still-life, were crowded into the composition, painted in brilliant contrasting colours, and in forcible and sparkling light and shade, so that the subject or story became of little importance, compared with the value of its gem-like and almost sensuous colour-arrangement, that shone and glittered under a brilliant light. Works like these, that were a pleasure to look upon, were very popular with the colour-loving Venetians, and found a ready sale among the collectors of cabinet-pictures.

We have already mentioned that Bassano was the innovator of the *genre* picture. This type of picture, we know, has been developed by the Dutch painters to its highest possible perfection. He greatly influenced Teniers, who

was a follower of Jacopo, and one of his greatest friends. Velasquez, in his early work, shows that he also was influenced by Jacopo. His work was much admired by Tintoretto and Paolo Veronese, who were also numbered among his friends, and it is known that he was the master of Carletto, the son of Veronese.

In Bassano's middle and later periods he was much influenced by Titian and Tintoretto, and such influence is more particularly seen in his portraits and altar-pieces. One of his most Titianesque works is his altar-piece of the "Baptism of S. Lucilla," now in the Museum of Bassano. It is a supreme example of Jacopo's rich and vivacious colouring, the figures and the classic architecture are well drawn, the landscape and the evening sky seem to melt into each other and produce a soft and beautiful background for the figures and architecture. S. Lucilla is kneeling on the steps, in the centre of the picture in front of the young bishop, who performs the act of baptism. Seldom has there been painted a more beautiful or more graceful figure of a woman than Lucilla, who here bends with lowly and reverential mien. Her gleaming white satin dress with its long sleeves is faultless in drawing, the light and shade of the flowing folds being rendered with great technical skill and accuracy. The two charming boy-angels in the clouds above, who hold the palm-branch, are remarkably Titianesque in conception.

Jacopo was an excellent portrait-painter, and his popularity and success in this branch of his



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RESURRECTION OF LAZARUS. NATIONAL MUSEUM, NAPLES: JACOPO BASSANO

art must have been as great as they were in other directions, judging from the numerous busts and half-length portraits that are now to be found in almost every gallery of Europe. Among them there are portraits of poets, artists, Venetian nobles, senators, and other distinguished men and women. His portraits are extremely realistic, those of his old men, of whom he has painted a great number, are always sympathetic and dignified, and of young men and women are attractive and refined.

CHAPTER VII

TINTORETTO, SCHIAVONE, AND PAUL VERONESE

JACOPO ROBUSTI (1518–1594) was born at Venice, and was called Tintoretto, or Tintoret, from the trade of his father, who was a “tintore,” or dyer. He does not seem to have spent much of his time as the pupil of any particular master, though Bonifazio is thought to have been one of his earliest teachers. It is known that he entered the studio of Titian with the intention of becoming one of his pupils, but for some obscure reasons he was very shortly dismissed. His work shows, however, that he was influenced by Giorgione, Titian, Palma, and Michelangelo, and in some degree by Parmigiano. He was a vigorous and prolific artist, of unexampled energy and versatility, whose natural powers seemed to increase rather than diminish, in the declining years of his long life. Few, if any, painters have excelled him in swiftness of execution, and this chiefly accounts for the unequality of his works, some of which are only large and hastily executed sketches, but, on the other hand, he has produced some pictures that are painted with patient care, and finished like a miniature.

Early in his career he contemplated the formation of a new style or school in which he sought

to combine, as he has expressed it, "the drawing of Michelangelo with the colouring of Titian," but in drawing he fell short of Buonarroti's power, and his colouring, though Venetian, and often rich and powerful, was not on a parallel with the beauty of Titian's glowing harmonies. He, however, excelled Titian and the other great Venetian colourists in the production of a more forcible relief, by his use of great masses of vivid light and very deep shadows in his powerful compositions.

It was characteristic of Tintoretto's temperament and of his extremely forcible art, that, as Ridolfi states, when he was asked which he considered to be the most beautiful colours, he replied, "black and white." His works often appear very heavy, due to an excess of black or very dark shadows, and in order, no doubt, to ensure the depth and permanency of the shadows, which are usually painted much thinner than the thick impasto of the lights, Tintoretto prepared his painting grounds with a dark tone in opposition to Titian's practice of always using white grounds, primed with chalk. The blackness of Tintoretto's shadows was quite likely intensified by his use of verdigris, a green pigment noted for its drying qualities, which he and many Italian and Spanish painters used both as a drier and for glazing dark-coloured draperies.

The same force and masterly freedom of execution, which distinguishes the technique of his larger works, in such portions that have not suffered from repainting, are also found in his portraits, and although some of them are only

rapid sketches from life, he scarcely ever fails to impart great dignity and distinction to the features of his sitters, while his best examples are not only portraits, but highly-finished pictures, and rank among the greatest efforts in this branch of Venetian painting.

Tintoretto lived and worked all his life in Venice, and this city still possesses the most important, and a greater number, of his works than is found anywhere else. Some of his very earliest works are those in the Church of S. Maria dell' Orto, Venice, where his remains have found a resting-place. One of these is "The Last Judgment," and another "The Worship of the Golden Calf," where Moses is seen praying on the mount. Painted later than these, but still an early picture, in the same church, is the "Presentation of the Virgin," where, as in Titian's picture of the same subject, the graceful child-figure of the Virgin appears on the steps of the Temple. Other early works are the "Rescue by St. Mark of a Saracen Sailor in a Storm," and the "Transference of the Body of St. Mark from Alexandria." The latter is a very fine work, and both are now in the Old Library at Venice, but formerly were in the Scuola of St. Mark. Another work of this series is the "Miracle of St. Mark," where he rescues a slave from torture. This picture is now in the Academy at Venice, and was painted, with the two former-mentioned, in 1548, for the Scuola of St. Mark, and is the best and most famous of the series, and a work which established his reputation.

Everybody in Venice at the time admired it and praised it highly, including Aretino. Ruskin, however, says of it, that it is "a fine though much overrated Tintoret." A naked Christian slave lies on his back on the marble pavement of a temple or palace, surrounded by a motley crowd of Roman soldiers, torturers, and a presiding judge. Above is St. Mark, poised in the air, who by a miracle causes the hammers and pincers in the hands of the torturers to break in pieces before any injury can be inflicted on their victim. There is much action and animation in all of the figures, and the light and shade is powerfully expressed. Some figures are well drawn, but others not equally so. The cast, or disposition, of the draperies on the figure of St. Mark and on some others is more artificial than natural. The finest and most important of the pictures he painted in 1548 for the Scuola of St. Mark is "The Finding of the Body of St. Mark," now in the Brera, Milan. The figures are colossal in size, energetic and very realistic. The light and shade and aerial perspective are admirable, and the execution extremely forcible.

From this time onwards Tintoretto's services were in great request in Venice, where his works may still be seen in many of the churches, and some of which are very fine examples of his skill, but a considerable number are either unworthy of his talents, or have been made to appear so by extensive restorations. An important picture, which marked an epoch in his career, is "The Marriage at Cana," now in the sacristy of the

Church of the Madonna della Salute, at Venice. This fine picture was painted in 1561 for the brotherhood of the Crociferi. The marriage feast takes place in a spacious and airy hall, at the end of which are pillars and arched openings. A long table runs parallel to the wall on the left. Our Saviour is seated at the upper end conversing with His host, and the animated guests, seated in two rows at the table, are offering their cups for the wine which is being poured out by male and female servants from the large wine-jars. The light and shade effect on the figures, the table-cloth, and the accessories, is powerfully concentrated, but throughout the room, on walls, ceiling and floor, is otherwise soft and diffused. The colouring is of a rich, clear, and fine Titianesque quality.

Tintoretto's great task of the decoration of the Scuola di S. Rocco, which remains a monument to his genius, was begun about 1560 and finished about 1588. He was not engaged continuously during this time in the Scuola, for after 1560 he did no work there until 1565, and then again he ceased working in this building in 1567 and did not begin again until 1576. In 1577 he agreed with the confraternity to adorn the walls of the Great Hall with ten large pictures and to finish all the remaining decorations for the ceiling angles and partitions, as well as the decoration of the adjoining Church of S. Rocco, and deliver three of the pictures each year. For this work he asked, and received, an annuity of one hundred ducats. He kept his promise, and finished all the work

except some ceiling-panels in the church, which were not completed at his death.

The first work he did at the Scuola di S. Rocco was the large central oval ceiling-panel of the smaller hall, the Sala dell' Albergo, which has the subject of "S. Rochus in Heaven." It appears that the brethren selected the subject and invited Veronese, Tintoretto, Schiavone, and other Venetian painters to compete for this work by sending in sketches, but Tintoretto worked with his usual, or even a greater, rapidity, and instead of sending in a small sketch like the others he painted a full-sized and finished work and placed it in situ, which astonished and greatly annoyed the other competitors, and the brethren also, but Tintoretto declared that this was his way, and the true way, of furnishing a design, and added that if they would accept his work, he would let them have it as a gift. Finally they accepted the picture, and it still remains in its original position. The whole of the ceiling-decoration is light and brilliant in the general colour-effect, like the work of Veronese. S. Rochus, in the central panel, is surrounded by ministering angels. The other panels contain beautiful groups of maidens and children which Tintoretto also painted free of cost.

In 1565 the brotherhood engaged him to paint other pictures for the Scuola for which he was paid, and afterwards elected a member of the community. The first of these new works was the vast canvas of the "Crucifixion," which covers the whole of the end wall of the room. It

is one of the very few works which he has signed. The picture is very dark, but originally may have been much lighter. With the exception of the halo around the figure of Christ on the Cross, and the horizon, the sky is sombre in tone. It is a masterpiece of the painter's vigorous execution and pure realism. The composition is crowded with all classes of people, peasants with their families are passing by, some looking on the Cross with terror, but more of them with indifference, soldiers drawing lots for the garments, fainting women at the foot of the Cross, and on each side the executioners are seen fastening the malefactors to their crosses. Here, in spite of the solemnity of the Divine Tragedy, the painter represents the careless, though animated, crowd more or less unconcerned, as if a crucifixion were an ordinary and common spectacle.

In the Lower Hall there are a series of eight large paintings; on the left the "Annunciation," a work of great realism and poetic charm, where there is a flight of cherubs, who seem to be piercing their way through the roof, an incident which adds considerably to the impressive beauty of the picture, and the "Adoration of the Magi." This and the "Crucifixion" are the two most highly finished works in the Scuola. The "Adoration" contains, besides the principal feature, many other picturesque incidents, with a wealth of detail carefully rendered. Next to this picture is the "Flight into Egypt," a highly poetic composition representing a wild and stormy landscape, a great solitude with a wonder-

ful effect of subdued light. Other works in this room, where the solitary but poetic landscape is an important part of the composition, is the very impressive "Magdalen" which hangs opposite, and the "St. Mary in Egypt." A hastily-executed picture of the "Presentation of Jesus in the Temple" hangs in the dark, and a much-restored one of "The Assumption." In the adjacent Church of S. Rocco he painted a series of pictures, illustrating incidents in the life of S. Roch, in some of which the saint exercises his healing powers on men and animals. In the church is also an "Annunciation," and the "Pool of Bethesda" by him.

After great difficulty and opposition, Tintoretto obtained, in 1561, some commissions for the adornment of the New Library of St. Mark. He had, in the previous year, painted a portrait of the Doge Girolamo Priuli, now in the Academy at Vienna, and through the recommendation of the Doge he was entrusted to paint large figures of "Diogenes," "Archimedes," and of other philosophers for the Library.

We next hear of him entering into competition with Paolo Veronese, and other painters for the decoration of three large empty spaces in the Hall of the Great Council, in the Doge's Palace, when he was successful in satisfying the Council. The first picture he painted for this Hall was the "Excommunication of Frederick I, by Pope Alexander III," a work that was praised by Vasari, who was not a great admirer of Tintoretto. His next work was a "Last Judgment," which he

painted for the Sala dello Scrutino. In 1571 the Council of Ten resolved to have a picture painted to commemorate the Battle of Lepanto when the Venetians won a victory over the Turks, and this commission was given to Tintoretto, but only after he had petitioned the Council to alter their former decision of entrusting the work to Titian. The latter painter was, however, now very old, and he did not take the trouble this time of opposing Tintoretto, who had declared that he would not ask for any payment beyond the cost of his canvas and colours. All these works unfortunately perished in the great fire of 1577.

After Titian's death, in 1576, the two greatest painters left in Venice were Tintoretto and Paolo Veronese, and both of them were now extensively employed in the production of large pictures to re-decorate the walls and ceilings of the Ducal Palace, Tintoretto supplying, for the most part, the wall pictures, and Veronese those of the ceilings. In the Sala del Collegio, over the exit-door and on that wall, are Tintoretto's paintings, namely "Doge Andrea Gritti Praying to the Virgin," "The Marriage of S. Catherine," with a portrait of the Doge Donato, "The Virgin in Glory," with Doge Niccolò da Ponte before her, and "Doge Moncenigo Recommended to Christ by St. Mark." The ceiling paintings are all by Paolo Veronese, as well as the memorial picture of "Thanksgiving for the Victory of Lepanto," which occupies the place above the throne. These pictures originally represented the two



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BACCHUS AND ARIADNE. ANTICOLLEGIO OF THE DUCAL PALACE, VENICE: TINTORETTO

great painters at their best, but they have been cleaned so often and so much restored that the beauty and value of the original work have been much lessened. In the Sala del Senato are Tintoretto's paintings, "St. Mark Presenting the Doge, Pietro Loredano, to the Virgin," where the Doge intercedes for help for Venice; the "Descent from the Cross," and on the ceiling is the poetic, but now ruined, work "Venice, Queen of the Sea."

In 1578 Tintoretto painted a series of charming mythological allegories in the Anticollégio of the Ducal Palace, namely "Mercury and Three Graces," "Vulcan's Forge," "Minerva Expelling Mars," and "Bacchus and Ariadne." These works are fresh and lustrous in colour and in a good state of preservation. The figures have graceful, well-proportioned and finely-rounded forms, and the colouring, though rich and harmonious, is in a lower and quieter key than that of Titian's or Palma's work. The idealism and purity of the Greek spirit is here combined with the modern realism of Venetian painting, and especially so in the refined composition of the "Bacchus and Ariadne."

The crowning work of Tintoretto's career is the famous "Paradise" he painted in 1588-1590, on a large canvas measuring 72 ft. in length by 23 ft. in height, for the Sala Gran Consiglio of the Ducal Palace. On the wall behind where it is placed there is still the grey-green monochrome of a "Paradise" by the Paduan artist, Guariento, painted in 1365.

Tintoretto's immense canvas is one of the greatest pictures of the world. At the first glance the composition appears to be an involved and crowded assemblage of animated figures, the predominant colours being of a deep crimson and black, relieved by some lighter parts, as in the heavens, and notably where the light radiates from the figures of Christ and the Madonna. It is quite certain, however, that its general sombre effect, which has been intensified by age, is partly due to the possibility of the painting having been executed on a dark-coloured ground instead of a pure white surface. All oil paintings if painted on dark or coloured grounds, instead of white, will become prematurely darker, as in the case of most of Tintoretto's works, owing to the superimposed colours becoming, in time, more transparent, and then the dark ground asserts itself by partly appearing through the colours of the picture and so lowers the brilliancy of the original tone.

In the centre of the "Paradise" Christ is represented in a glory of light, and leaning on the globe of the earth, and the Madonna kneels before Him. Three archangels are flying towards Christ. High on the right are the circles of the "thrones and principalities" who follow the archangel Michael, while beneath them are the four doctors of the church, and also the apostles, St. Paul being the most prominent among them. On the left the archangel Gabriel, with the Annunciation lily, flies towards the Virgin and is accompanied by a host of angels, "Serafini"

and "Cherubini." Underneath them are the Hebrew kings, prophets and saints, some with their attributes. High on the left is seen the fine Giorgionesque figure of S. Barbara, leaning on her tower, and in front, nearer the spectator, is the sombre and magnificent figure of S. Giustina of Padua, and close to her is S. Catherine. Beneath the flying archangel Raphael are the evangelists, on the right of them Adam and Eve, and on the left Noah. Mary Magdalene and S. Monica are represented, and in the lower part Rachel with her angelic children. The keynote of this great symphony, as Ruskin points out, "is the angel of the sea rising swiftly in the centre of the picture, praying for the safety of Venice."

The heads in the "Paradise" are the best portions of the work, and have all been painted by Tintoretto, most of them being portraits. The head of Eve is supposed to be the portrait of his beloved daughter, Marietta, who died at the age of thirty. She was a very capable artist, and had painted many portraits in Venice.

The inequality of the workmanship in this great picture is due to the help he had from assistants. It is known that his son, Domenico, painted a great part of the draperies and embroideries. At Tintoretto's advanced age, in spite of his vitality and clearness of mind, it would have been physically impossible for him to do the necessary climbing of ladders and scaffolding that the work would demand, but there is no doubt that every inch of this vast picture

that was not executed by himself, was done under his supervision and direction.

In the National Gallery there are three examples of his work; one is "St. George and the Dragon," No. 16, where the Saint, mounted on a white horse, vigorously charges the dragon. The Princess, a typical Venetian lady, in the right foreground, is rushing away in fear; her dress is grey-blue and her rose-red mantle flies out behind her. The dead and nude body of a man lies on the ground between her and St. George. The picture is full of spirit and action. "Christ Washing His Disciples' Feet," No. 1130, is a very realistic example, where the figures have much natural action. The very low tone of the colouring shows that it has prematurely darkened. The "Origin of the Milky Way," No. 1313, is one of Tintoretto's vigorous designs. Juno reclines on a couch that is covered with dull red and white draperies, her left leg is hanging downwards, and the milk flowing from her breasts form the constellation of the Milky Way. Jupiter descends and places the infant Hercules in her bosom. At the foot of the couch are her peacocks, above is a swiftly descending Cupid, and in the distance Jove's eagle is seen with his thunderbolts.

In the Hampton Court Gallery is preserved one of Tintoretto's finest works, "The Nine Muses at Olympus." The graceful nude figures in this composition have a classic beauty and purity of form, and in the masterly treatment of the light and shade it surpasses almost anything the painter has done. It belongs to the class of

his "Bacchus and Ariadne" picture, and may have been painted about the same time. Among the portraits ascribed to Tintoretto at Hampton Court the two finest are the "Portrait of a Gentleman," No. 114, and the "Portrait of a Venetian Senator," No. 120A. Both are very strongly painted likenesses of distinguished persons, and rank with his best work. Of equal importance and value is the fine example in the Dublin Gallery, a "Portrait of a Venetian Gentleman," with grave and well-constructed features.

SCHIAVONE (1522 ?-1582). This Venetian painter was born at Sebenico in Dalmatia. His name was Andrea Meldolla, but was called Schiavone, or the Slavonian. At an early age he was brought to Venice by his parents, where the family took up their future residence. His first artistic efforts were expended on the exterior decoration of houses, and after being for some time engaged on this kind of work he became a pupil of Titian, who employed him in the decoration of the Library of St. Mark. We learn that Tintoretto thought so highly of Schiavone's work that he kept one of his pictures always in his own studio, and he is said to have remarked that every artist should possess a specimen of Schiavone's work on account of its beauty and of its rich and glowing colour. As a colourist he was a close imitator of Titian, and at times was quite equal to his master in this respect, but he was weak in composition and figure-drawing. Many of his figures are too much elongated, and very slender

in the legs and body, and, therefore, not good in their proportions, but they are generally graceful in form, attitude, and action. His slender types recall those of Parmigiano, whose work greatly influenced Schiavone. The idyllic charm and glow of his pictures are their greatest attractions, which largely compensate for the deficiencies of drawing and composition.

Schiavone was a prolific artist. His works chiefly consist of illustrations of scenes and incidents from classic mythology, but he has also painted scriptural subjects, landscapes, and a few portraits. The mythological subjects and allegories were often painted in pairs, and for the decoration of panels for chests, benches, cabinets, and for other articles of furniture; but the usual thing happened, as in the case of so many artists, Schiavone's reputation increased after his death, and all of his beautiful furniture panels were removed from the articles they adorned, and were framed as pictures and sold to eager collectors. Many of these much-prized works are found in the European Galleries; numerous examples may be seen in the Imperial Gallery at Vienna. His "Jupiter and Semele," No. 1476, in the National Gallery, a small oblong panel, the length of which is about three times its height, and which formerly belonged to Lord Leighton, was undoubtedly painted for the decoration of some piece of furniture. It is a good example of rich Venetian colouring. The same may be said of the two beautiful little panels, Nos. 114 and 114A, in the Dublin Gallery. These charming and

spirited paintings are slight in execution, but glowing in colour and idyllic in subject, where male and female youthful figures are depicted in woody landscapes.

The "Judgment of Midas," No. 179, in the Hampton Court Gallery, for its fine grouping of the figures and noble landscapes, is one of his best compositions. Midas sits in the centre, in a listening attitude, while Marsyas, with his flute, reclines below. The youthful and graceful Apollo sits on the left, playing his violin, his figure being balanced in the composition by the queenly Minerva seated on the right. The picture is also a fine example of his rich and warm colouring. The greatest number of his pictures contained in one gallery are found at Vienna, where there are about twenty in the Imperial Gallery, most of them having mythological subjects, but one of the most beautiful has the religious subject of "The Adoration of the Shepherds," No. 261, of which there is another version in the Uffizi Collection at Florence. A favourite subject of his was "Christ before Pilate"; pictures with this title are found at Venice in the Academy, at Hampton Court, Bridgewater House, and at Naples.

PAOLO CALIARI OR PAOLO VERONESE (1528-1588) was born at Verona. His father, Gabriele, was a sculptor of Verona, and had destined his son for his own profession, but Paolo, after having some instruction in modelling and drawing, preferred to become a painter, so his father placed him under Antonio Badile, the Veronese painter.

He was very much influenced by Domenico Ricci, called Brusascorci, who was well known as a fresco-painter, and a designer of large compositions, consisting of representations of great concourses of sumptuously-dressed people, and with such designs he adorned the walls of palaces and villas, not only at Verona, but at Mantua, Venice, Rome and Florence, where he painted many pictures from classic mythology and frescoes of pageants, processions of emperors and popes, and other ceremonial subjects. He studied the works of Giorgione and Titian at Venice, particularly for their colouring, but his own colouring, though influenced by the Venetian, is not so glowing. Lanzi says that Brusascorci of Verona "may be termed the Titian of this school." It is certain that the work of this painter must have proved a great incentive to the young Veronese, towards the production of the great "Supper" pieces and ceremonial pictures which he has so often painted. But Paolo was also influenced both in design and colour by the Brescian painter, Moretto, as much as he was by the work of Brusascorci. This has been noticed in the life and work of Moretto, at page 262 of this volume. We have also mentioned at page 257 that the colouring of the school of Verona was very similar to that of the Brescian, and was of a lower and more silvery tone, and less glowing than the richer Venetian, showing that these provincial painters made a greater use of the secondary and tertiary colour-tones than of the primaries. The young Caliari, brought up in

the school of Verona, naturally learned to paint in these quieter and silvery colour-arrangements, and all through his career the influence of his early training was apparent in his colour-schemes. Even when his colouring is most Venetian, it is rendered more enchanting by the additional charm of its silvery sheen.

His works are distinguished by their fine composition where he shows an artistic balance of the masses, good distribution of the figures in their varied and natural grouping, so that however great the number of figures in his pictures the composition never looks overcrowded. He painted with great ease, lightness, and rapidity, and in the freedom of his brilliant execution he was not surpassed by any of his contemporaries.

In his youthful days at Verona, in spite of the proofs he had even then shown of his marked ability, he found himself in straitened circumstances for want of employment. This was chiefly owing to the fact that about this time there happened to be a good number of clever and older artists living in Verona, who were, in preference to the younger painter, entrusted with all the commissions that the city could offer, and so the younger man was passed by. Therefore, in 1547, when he was nineteen years old, he did not hesitate to accept an offer of employment made to him and others by the Cardinal Gonzaga, to execute some works at Mantua. He acquitted himself well in the work entrusted to him and soon earned a reputation in the city.

Coming home again to Verona he still found it

very difficult to obtain commissions in his native city, and being compelled to find means of existence elsewhere, he first made his way to Vicenza and afterwards he went to Venice. A very early work, perhaps his earliest, is the altar-piece of the "Madonna and Saints," in S. Paolo, at Verona, which was probably painted before he left that city to go on his wanderings. Included among his very early works is "The Martyrdom of S. Giustina," of the Uffizi, and also the "Young Mother and Child" of the Louvre, No. 1199.

While at Vicenza he worked in company with his companion and fellow-townsmen, Battista Zelotti, on some frescoes in the Villa Porta, near this city. Zelotti was a pupil of Titian, and was the painter who came nearest to Veronese in style and manner, and who sought to rival him. He was superior to Paolo in fresco painting, but his inferior in oil painting.

Veronese arrived in Venice in 1555, when he set himself to study the work of Titian and Tintoretto and the engravings of Parmigiano and Albert Dürer. His first work in Venice was "The Coronation of the Virgin," and figures of the four evangelists, which comprise the ceiling paintings of the sacristy of San Sebastiano. He obtained the commission for this work in the year of his arrival in Venice from his friend the Prior of San Sebastiano, and afterwards he painted many other pictures and frescoes for this church, in some of which he was assisted by his younger brother, Benedetto. He was connected with San Sebastiano all the years he lived in

Venice, and was buried there in 1588, where his bust is over his tomb. He was not long in Venice when he received recognition from Titian, Sansovino the sculptor and architect, and also from the Signoria and the Venetian public who favoured him with numerous commissions.

About 1564 he visited Rome to see the works of Michelangelo and Raffaello and the ancient and modern artistic glories of the great city, all of which impressed him exceedingly, as they fired his imagination and caused him to feel "his wings enlarging as he rose." The stimulating effects of his visit to Rome are manifested in the subsequent great works which came from his hand.

After returning from Rome, in 1565, he paid a visit in that year to Verona, where he executed some works in the churches of the city, and at this time he married there. On his return to Venice he was commissioned to decorate the Ducal Palace, but several of the first works he had done there were destroyed by the fire of 1577, when he with other artists were commissioned again to paint a new series. One of the finest of these paintings by Veronese is the "Battle of Lepanto," now in the Academy of Venice. The ceiling of the Sala del Maggior Consiglio, the Hall of the Great Council, is decorated with representations of the battles of the Venetians, painted by Veronese, Tintoretto, Francesco Bassano, and Palma Giovane, the best of which is the large central oval panel, "Venice Crowned by Fame," a work by Paolo Veronese.

It is probable that it was about this time he decorated the Villa Giacomelli, or Barbaro, that was built by Palladio in 1560 for the Venetian patrician, Markantonio Barbaro, near Maser, with a beautiful series of frescoes, representing mythological subjects and scenes from social life. At this time he was also beginning to design and paint his great "Supper" pieces, and his large and brilliant ceremonial pictures. The first of these works was "The Marriage (or Feast) of Cana," his great work in the Louvre, which was finished in 1563. This celebrated picture was painted for the refectory of the religious house attached to the Church of San Giorgio Maggiore at Venice. In this picture with its religious title, as in others of its kind, though painted for churches and convents, the artist aimed at the production of a brilliant scheme of decoration and harmonious colouring, where finely-dressed people in the rich costumes of the time, and contemporary celebrities, including some of his own friends, are introduced, rather than an interpretation of a religious story or incident. This great work is a triumph of Venetian art, where worldly splendour and joyousness overpowers the religious significance of the subject. The picture is supposed to represent, or to celebrate, the Marriage of Eleanor of Austria to William Gonzaga in 1561, which would account for the great number of contemporary portraits. The musicians bear the lineaments of the principal Venetian painters; Paolo Veronese himself in white is playing on a viol, Tintoretto also, behind him; and on the

opposite side Titian plays on a bass-viol, and Jacopo Bassano on a flute. It is the largest canvas in the Louvre, measuring 32 ft. in length by 21 ft. in height. A replica of it by Veronese is in the Dresden Gallery, and hanging beside it is the companion picture, "The Adoration of the Magi," another splendid masterpiece by Veronese. Numerous copies, by various artists, of the "Feast of Cana," are in existence.

The "Feast in the House of Levi" is a later work by Paolo, painted in 1573, and is now in the Academy of Venice. There is very little, if any, religious significance in this masterpiece, as it more particularly represents a brilliant company of people who, without reserve, are thoroughly enjoying themselves. The painting is now in a damaged state. To this year also belongs "The Adoration of the Magi," painted for San Silvestro, Venice, and now in the National Gallery.

In the Sala del Collegio of the Ducal Palace at Venice, in the space over the throne, is the memorial picture of "Thanksgiving for the Victory of Lepanto," painted by Veronese in 1571. Christ is represented in glory, and below are Doge Venier, St. Mark, Religion, Venetia, and others, rendering thanksgiving for the victory over the Turks. The ceiling paintings are among the finest of his works, though restored. The subjects are "Neptune," "Mars," "Faith," and "Venetia on the Globe with Justice and Peace," the last-named being the finest of the series. Ruskin praises these paintings very highly, saying

that "Paul Veronese . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings."

The Anti-Collegio contains his celebrated but restored work, the "Rape of Europa," and on the ceiling the beautiful, but now much injured, fresco, "Venetia Enthroned."

One of his later works, the large canvas in the National Gallery, "The Family of Darius at the Feet of Alexander," is a fine example of his composition and colouring. The two groups of Alexander and his generals on the right, and the captive family with a minister of Darius who pleads for them, are finely and compactly designed, and extremely rich in the colouring of the draperies. The figures are natural and graceful in drawing and attitude, and the portrait heads are distinguished for their air of dignity and refinement. A balcony, on which are some spectators, runs across the background, supported by columns with arches between. The horizontal lines of this architecture considerably augment the repose and stability of the whole composition.

In the same gallery there are also other examples of his work, "The Consecration of St. Nicholas," "The Magdalen laying aside her Jewels," "S. Helena's Vision of the Invention of the Cross," painted from a supposed design by Raffaele, the "Adoration" already mentioned, and four ceiling-panels representing allegorical subjects of "Unfaithfulness," "Scorn," "Respect," and "Happy Union," all of which



RAPE OF EUROPA. GALLERY OF THE CAPITOL, ROME: PAUL VERONESE

Anderson

are masterly in drawing and design, brilliant in their broad decorative execution, and affording fine examples of his silvery quality of colouring.

Veronese had two sons, Carlo and Gabriele, who in a much less distinguished way followed their father's profession, and who jointly completed some works which he had left unfinished. The better artist of the two, according to Ridolfi, was Carlo, or Carletto, the name he was generally known by. He was inclined to paint so much like his father, that the latter, though ambitious that his son should excel him, but not merely be an imitator of his style, sent him to study with Jacopo Bassano, in order that he might acquire something from the art of this master, that he might graft on his own, and if possible develop a new style, or form a new school, but these hopes were frustrated by the early death of Carletto in about his twenty-fourth or twenty-fifth year.

Paolo had many other pupils and followers, but most of them were only imitators of his manner; the best was Zelotti, already mentioned, for although he was a companion and a rival of Paolo, he at length gave himself up to a laborious imitation of the greater master, for whom he had always a deep respect.

CHAPTER VIII

VENETIAN PAINTERS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

JACOPO PALMA (GIOVANE) (1544–1628) was the grandson of Palma Vecchio, and was born at Venice. He is said to have been a pupil of Titian, but he was strongly influenced by Tintoretto. He, however, was chosen to complete the *Pieta* that was left unfinished by Titian at his death in 1576. After the death of Tintoretto and Paolo Veronese, Palma, the younger, and Domenico, the son of Tintoretto, had a clear field to themselves in Venice, and obtained many commissions, but all they could do was to imitate more or less the work of their great predecessors, for at this time the glory of Venetian painting was departing, and its decline had already set in.

Palma Giovane, though not an artist of outstanding merit, was possessed of considerable talent which he shows in his lifelike heads, and in certain other portions of his pictures, and also in his refined colouring. In his early days he went to Rome, where he remained for some years, studying from the antique, and copying from the works of Michelangelo, Raffaele, and from Polidoro Caravaggio, for light and shade. On coming back to Venice he found it difficult

to obtain employment, while such men as Tintoretto and Veronese monopolised the patronage of the Venetians, but later his prospects became more promising, and though an unequal painter, he occasionally produced some brilliant work that served to brighten the twilight of Venetian painting. His most important works are those in the Palace of the Doges, namely, his ceiling painting in the Sala del Maggior Consiglio, one of the commemorative Venetian battle pictures, which he and Veronese, Tintoretto and Bassano furnished to replace the ceiling-pictures that had been destroyed by the fire of 1577, and the wall painting "Christ in Glory with the Doges Lorenzo and Priuli," above the door in the Sala del Senato. Other works by him may be found in the churches and galleries of Venice. There are four of his works in the Hampton Court Gallery, a "Magdalen," a "Last Supper," "Prometheus Chained to a Rock," and the "Expulsion of Heresy." The last-named is a bold and dramatic composition, where a finely-designed female figure, with a drawn sword, is driving forth the fleeing heretics. There is great skill and individuality shown in the heads and expressions of the three figures on the left, and the light and shade is powerfully expressed, recalling the manner and style of Tintoretto.

The Venetian painter Alessandro Varotari, called Il Padovanino (1590-1650) was born at Padua, and received his early training under his father, Dario Varotari, a Veronese painter. As a youth he went to Venice, and studied chiefly

the works of Titian and Paolo Veronese. His works are Titianesque in feeling and colour, and to some extent he imitated Titian, but his own sense of beauty, both in form and colour, prevented him from becoming an absolute copyist of any of the Venetian masters, as many of his contemporaries undoubtedly were. He succeeded in giving to his figures an air of distinction, grace, and refinement, and his colouring, founded on the best Venetian schemes, is generally of a rich and glowing variety. In the drawing and painting of children and *amorini* he was very happy, and often introduced them into his pictures. He showed considerable ability in the foreshortening of the human figure. Most of his pictures have become prematurely dark, due not only to frequent varnishing, but also to his use of dark-coloured painting grounds.

Padovanino's most important picture is the "Marriage at Cana," in the Academy at Venice, in which there are some finely-painted female figures, but, generally, it shows the influence of Paul Veronese. There are a few other single figures in this gallery by him, that are Titianesque in character and colour. A good example of his work is the "San Liberato" in the Carmine at Venice.

There are two of his pictures in the National Gallery, "Cornelia and her Children," No. 70, where the "Mother of the Gracchi" is seated with her two sons, and is pointing them out to a woman who is seated by a table, and who holds up a pearl necklace in her left hand. The other

picture is a small one, the "Boy with a Bird," No. 993.

PIETRO LIBERI (1605–1687), Alessandro Turchi (1580–1650) and Pietro Vecchia (1605–1678) were all imitators of Titian, Giorgione and Paolo Veronese. They were all unequal artists, and lesser men than Padovanino, and it may be said the best examples of their works are those in which is found the most perfect imitation of the great Venetian master's pictures. The execution, and particularly the colouring, in their works are often very fine, but they possessed little or no originality.

SEBASTIANO RICCI, or RIZZI (1659–1734) was an able Venetian artist of the transition between the seventeenth and eighteenth centuries, but was perhaps the greatest eclectic of the Venetian school. He was the son of Battista Ricci, a painter of Belluno, and uncle and master of Marco Ricci (1680–1730). Sebastiano was born at Cividale di Belluno, but came to Venice, where he studied under Federigo Cervelli, a Milanese painter, who had opened an academy in Venice. He was, however, more influenced by the work of Paolo Veronese and Tintoretto. Many of his pictures resembled the work of Veronese so much that they were sold as the works of this master, and it is related that in this connection, La Fosse, a contemporary French painter, once said to him: "For the future, take my advice, paint nothing but Paolo Veronese's, and no more Ricci's." Lanzi, who gives him great praise, admits that "he possessed the art of imitating every manner," and goes on to say

that some of his pictures are in the style of such artists as Veronese, Bassano, Correggio, Guercino, etc, "which frequently present us with fine imitations, but never with plagiarisms."

After working some years in Venice Ricci went with his master, Cervelli, to Milan, thence to Bologna, and no doubt to Parma, where he must have studied the frescoes of Correggio in the cupola of San Giovanni, and after his wanderings he came back to Venice, subsequently visiting Florence and Rome. He was a great traveller, and at all the cities he visited, studied the works of the best masters, and received numerous commissions, for he had a great reputation wherever he went, and was always fully employed. Later, when he had made a tour all over Italy, he went to Germany, and afterwards to France and England. He finally returned to Venice and died there in 1734.

Sebastiano painted religious and mythological subjects in oil and in fresco and designed cartoons for mosaics. The mosaic of the "Veneration of St. Mark," on the façade of St. Mark's at Venice, was designed by him in 1728. His figures have much dignity and grace, and his colouring, though without the warmth and glow of the earlier Venetian, is fresh and clear in tint; he had a partiality for blues, whites and cool greys. There are many of his works in England, most of which he painted here during his ten years' residence in London. Among these are two in the National Gallery, "Venus Sleeping," No. 851, where in addition to the nude goddess, Diana and

her leopard, bacchanals, nymphs and dancing children are introduced, and "Esther and Ahasuerus," No. 2101, where the influence of Veronese is apparent. The altar-piece of Chelsea College is another of his works of this time (about 1726), and to the same period the five pictures by him that are now at Hampton Court. Walpole states that Sebastiano's nephew, Marco Ricci, who was employed by the Duke of Portland in London, executing various decorative works, persuaded his uncle to come to England during the reign of Queen Anne, and that both uncle and nephew collaborated in their work, Sebastiano painting the figures and Marco the architecture and landscape in the pictures. Sebastiano was evidently in great hopes of obtaining the commission for the decoration of the cupola of St. Paul's Cathedral, for he left England when he found that this work had been entrusted to Sir James Thornhill. Marco Ricci excelled in the painting of small pictures, usually with classic architecture, figures and landscape, executed in a clear and direct manner and in silvery schemes of colouring. He was also a very good portrait-painter.

The three most distinguished Venetian painters of the eighteenth century were Tiepolo, Longhi and Canaletto, all of whom were artists of great individuality, and each in his own manner and style was the most original artist produced by Venice in this century. Their work is also more delightful, and superior to most of the Venetian painting of the previous century, that it may be said to be the more legitimate development of

Venetian painting of the sixteenth than of the seventeenth century.

TIEPOLO, GIOVANNI BATTISTA (1696–1769), was born at Venice, and was a pupil of Gregorio Lazzarini and influenced by Piazzetta, but more by Paolo Veronese than by any other painter, especially in regard to his colour and draperies. His compositions are exceedingly spirited and animated, and his execution frank and decisive. He was a most fertile designer and an excellent draughtsman of the human figure, often using it in foreshortened and difficult positions, but some of his works are too overcrowded with figures, which tends to impair the dignity and breadth of the composition.

Tiepolo has left a great number of small works in oil painting, excellent in colour and design, and brilliant in execution, as well as numerous drawings and etchings, many of which may be considered as designs or sketches for larger works, but he is seen at his best in the fresco-decoration and ceiling paintings of the Venetian palaces and churches, and many others at Vicenza, Verona, Milan, Genoa, Würzburg, and Madrid. The greatest number of his works are found at Venice, among the best of which may be mentioned the "Neptune and Venice," painted over the windows in the east wall of the Sala delle Quattro Porte in the Ducal Palace—Neptune is here represented strewing the treasures of the sea at the feet of Venetia—the frescoes "Anthony and Cleopatra," in the principal hall of the Palazzo Labia (these are among his finest works); a large

fresco on the ceiling of the Church of the Scalzi, representing the miraculous removal of the house of the Virgin to Loreto; the frescoes on the ceiling of the Gesuati representing the festival of the rosary and glorification of S. Dominic, also an altar-piece in this church, "The Madonna, with S. Clara and two Nuns." In the Scuola del Carmine there are five ceiling paintings by him and two in the Palazzo Rezzonico.

One of his finest works is the ceiling-fresco, the "Chariot of the Sun," in the Palazzo Clerici at Milan. It is admirable in composition and colour, and is in a good state of preservation. He decorated the Villa Malmarana at Vicenza, the Villa Cordellina and others in the neighbourhood with subjects taken from the classic Greek and Roman poets, and from Oriental sources. He went to Würzburg in 1750, and worked there for three years, painting frescoes in the Archbishop's palace, and in the Hall of Emperors, and also two altar-pieces for the chapel. These important frescoes are very imposing achievements of the master, and were painted at the time when he was doing his best work. They are also, in regard to their spirit and style, in perfect harmony with the florid grandeur of the baroque architecture of the palace. The octagonal Kaiser-Saal, or Hall of Emperors, contains the historical frescoes representing "The Marriage of the Emperor Frederick I and Beatrix of Burgundy," which took place at Würzburg in 1156, and the "Investiture of Bishop Herold." On the ceiling is the allegorical subject of Apollo in the Chariot

of the Sun conducting the bride to the Emperor. These frescoes were painted in 1751-1752. Afterwards, in 1752-1753, the lofty ceiling of the grand staircase was adorned with a representation of Olympus, and the four quarters of the globe.

Tiepolo returned to Venice in 1723, and shortly after he was elected first director of the Venice Academy. In 1762 he was invited to Madrid, where he achieved fresh triumphs and was favoured with many commissions. Among his works in Madrid, the most important were the frescoes in the Royal Palace. He lived and worked in Madrid until his death there in 1770.

His son, Domenico Tiepolo, was an artist of considerable ability who helped his father in many of his works. The well-known "Stations of the Cross" in the Frari at Venice, assigned to the elder Tiepolo, are probably the work of Domenico, but painted from his father's designs.

PIETRO LONGHI (1702-1785?) was born at Venice, and was a pupil of Antonio Balestra (1666-1740), but was much influenced by Crespi (Lo Spagnuolo) of Bologna, in whose school, at Bologna, he studied for some years previous to 1732, the year in which he returned to Venice. His early works were chiefly religious pictures and some fresco-decoration, but such work was not congenial to him, and he therefore abandoned this class of subject about 1734 and began to paint incidents and scenes of everyday life, which were much more in harmony with his artistic bent. He found his subjects and his models in

the Venetian life that surrounded him. He delighted to represent interior and exterior scenes and incidents of ordinary life and occupations. Favourite subjects with him were interiors of hair-dressers' shops, where the hair and beards were not only trimmed, but where all the news and gossip of the day was exchanged and retailed with great zest; dancing academies, where great action and animation of the master and his pupils were effectively displayed, and where the fiddler was always an important figure; tailors', milliners' and dressmakers' rooms, with customers and polite attendants; assemblies and receptions, where courteous and exceedingly well-dressed ladies and gentlemen, in the costumes of the period, conversed in groups or bowed profoundly to each other. All his men and women, if not entirely care-free, are distinguished by their great cheerfulness, natural independence, and refinement.

Longhi was above all else an unrivalled painter of the *genre* picture—he painted numerous pictures of carnival scenes, card-parties, circuses, coffee scenes, country parties and all kinds of scenes of fashionable Venetian life. He also painted numerous portraits, chiefly of women, and single figures of ladies at their toilet, writing letters, or sitting for their portraits. Even the subjects of his wall-decorations were carnivals, or scenes of fashionable life, as in the seven frescoes he painted on the staircase walls of Palazzo Grassi at Venice. The Academy of Venice contains an interesting series of *genre* pictures, Nos. 464–469, by Longhi,

which are extremely valuable, apart from their artistic merit, as records of Venetian costume and life in the eighteenth century, and also in the Museo Civico, Room II, there are twelve pictures by him, representing scenes in the domestic life of the Venetians. In the Quirini-Stampalia Palace, Sala XIII, Venice, there are, besides the "Seven Sacraments," five *genre* pictures and two portraits of ladies by Longhi. He is represented in the National Gallery by three *genre* pictures, "A Domestic Group," No. 1100, "Exhibition of a Rhinoceros," No. 1101, "The Fortune Teller," No. 1334, and a portrait of the "Chevalier Andrea Trou," No. 1102.

His son, Alessandro Longhi (1733-1813), was an artist of repute, who painted in his father's manner, and was also a good etcher and engraver.

Those who have never seen the city of Venice, and the beauty of her palaces, churches, squares and picturesque canals and waterways, would be largely compensated for this loss if they could see a representative collection of the works of the Canaletti and Francesco Guardi, for the City of the Lagoons, before or since their time, has never been so faithfully represented in painting.

GIOVANNI ANTONIO DA CANALE (1697-1768), more commonly known as Canaletto, was born in Venice, and was the son of Bernardo da Canale, a scene-painter. He worked as a pupil and assistant to his father until he reached the age of twenty-two, when he and his nephew and pupil, Bernardo Belotto, went to Rome in order to

study architecture. It was there that he commenced to paint architectural and perspective scenes, after the manner of Panini, a contemporary Roman painter, but with greater precision and accuracy. On returning to Venice he set to work with great industry and painted many pictures of the city with its canals and beautiful buildings, from such points of view that afforded the best results in pictorial composition, but when finding that the natural scene or view before him was not in accordance with his ideas of good composition, he did not hesitate to alter the scale, and even the disposition of buildings, in order to make a well-composed picture.

In execution his work is firm and solid in its painter-like qualities, the colouring is fresh and silvery, spacious in effect, and full of atmosphere. His pictures are so numerous and so well-known that it is hardly necessary to describe them. In most galleries and in private collections there are examples of his work. The National Gallery contains no less than fifteen. In the Wallace Collection there is a remarkably fine one, the "Grand Canal with the Church of S. Simeone Piccolo." A series of large views of the Piazza, Venice, are at Windsor Castle. Four good examples of his Venetian scenes are in the Dresden Gallery. At Vienna, in the Lichtenstein Collection, there are thirteen views of Venice, and at Woburn Abbey twenty-four of his works. Antonio spent some time in England about 1746-1747, and a second visit in 1753, and probably painted on these visits the "Eton College," and the "Interior of the

Rotunda at Ranelagh," both of which are in the National Gallery.

His nephew, BERNARD BELOTTO (1724–1780), painted numerous pictures in the style and similar manner of execution to that of his uncle's works. He left Venice for Dresden in 1745, and was elected a member of the Dresden Academy. He also had the surname of "Canaletto," and his works have often been ascribed to Antonio Canale.

Besides Belotto, Antonio had numerous pupils, imitators and followers, and his works have often been copied, and his signature as well. Among his pupils and followers were Francesco Guardi, Michele Marieschi, Visentirri, Colombini, and Zattaglioni, the most distinguished of whom was FRANCESCO GUARDI (1712–1793). The parents of Guardi were Austrian, but he was born in Venice, and became a pupil of Canaletto. He followed his master in painting similar scenes and subjects, the material for which he found mostly in Venice, but his pictures are more than faithful representations of Venetian scenes, for he had more originality than any of the painters of the Canaletti school, and more artistic taste; we consequently find that his best works especially are distinguished for a romantic treatment of the subject, for their rich colouring, and great depth of atmosphere. In the course of his long life, and perhaps owing to his swift methods of execution, Guardi has left a great number of works. He is nowhere better represented than in England. This may be partly accounted for by the circum-

stances, by which in 1764, and again in 1782, he was commissioned by English patrons to paint many pictures in Venice. A great number of his works are in the London Galleries and in private collections in England. He is also represented at Oxford, Edinburgh, Glasgow and Cambridge.

CHAPTER IX

VERONESE PAINTERS OF THE FIFTEENTH AND EARLY SIXTEENTH CENTURIES

STEFANO DA ZEVIO, OR STEFANO OF VERONA (1375 ?-1438 ?). This painter, like the Veronese artists of his time, was a miniaturist, and though he painted some frescoes, the hand and style of the miniature-painter are clearly apparent in what remains of his larger decorations. Vasari says he was a pupil of Agnolo Gaddi, but if he was he was much more influenced by the work of the contemporary school of miniature painting, of which Verona was the cradle. He was a follower of Antonio Pisano, although he was about twenty-two years older than him, and further it may be said that some of his works, in the grouping of the figures and general composition, recall the manner of Gentile da Fabriano. Several of his works have been formerly ascribed to Pisano.

There are now very few specimens of Stefano's work in existence. A signed fragment of a fresco, "The Virgin and Child with S. Christopher and Saints" by him, taken from the front of a house, is now in the Museo Civico at Verona. In San Fermo at Verona, and in Sant' Eufemia there are remains of his frescoes of the "Trinity," and "The Glory of St. Augustine." A small tempera picture on panel, by Stefano, is "The Virgin and



ADORATION OF THE MAGI. BRERA, MILAN: STEFANO DA ZEVIO

Child," No. 130, in the Palazzo Colonna at Rome, where the Virgin offers a rose to the Child, some angels in the air are praying, others offer flowers, and two in the foreground below are playing on instruments. A late, but typical, example of his style is "The Adoration of the Kings," No. 223, in the Brera, Milan, which is signed and dated 1435. In the lower part we see a closely-packed mass of elongated figures, some wearing long and trailing garments, the group being composed of the Three Kings and their retinue, and also St. Joseph and a female saint, all with earnest and devout expressions, and of a marked individuality. This eager crowd of reverent worshippers adore the infant Saviour, who is seated on the Virgin's knees in the left of the picture. A multitude of various animals and birds are represented. On the roof of the manger is a peacock, above and behind the kings are three horses with richly-embossed trappings, and in the upper part and distance there are numerous animals such as camels, horses, a hare, sheep, and gambolling dogs. The animals are drawn and painted with great skill and spirit, and display a sound scientific knowledge of comparative anatomy. Stefano excelled in the delineation of animal forms, his work in this respect being superior to his representations of the human figure, which, as a rule, were deficient in drawing, and lacking in good proportion. He was much better as a colourist than a draughtsman, for his colour is generally clear, lively, and harmonious.

ANTONIO PISANO, called Pisanello (1397–1455). Antonio Pisano was the most distinguished artist of the school of Verona in the fifteenth century. He has been briefly mentioned already in Vol. II of this work, pp. 188–9, in connection with the Umbrian painter Gentile da Fabriano. His father was a native of Pisa, and his mother of Verona. Documentary evidence exists which shows that in 1422 he had his house at Verona, and also that his correct Christian name was Antonio, and not Vittore, as Vasari has stated.

It is not quite clear to whom Pisano was indebted for his early instruction in art, but it is likely that one of his first masters was Stefano of Verona. He was greatly influenced by Altichiero da Zevio of Verona, who worked in the last half of the fourteenth century at Verona, but chiefly afterwards at Padua. He is credited as painter of the frescoes of the Knights of the Cavalli family kneeling before the Virgin, in the second chapel on the right in Sant' Anastasia at Verona. His work also shows the influence of Gentile da Fabriano.

The few remaining works of Pisano, whether in fresco or small pictures, prove that in his early years he must have given great attention to the study of miniature painting. His most careful and beautiful drawings on parchment, of quaintly-costumed figures, animals and birds, many of which are still preserved in various collections, are executed with marvellous skill and great precision of line. He had a partiality for delineating all kinds of quadrupeds and birds, which he

introduced in profusion in his pictures, and often on the reverse sides of his famous medals. Pisano was greater as a medallist than a painter, a branch of art in which his skill in portraiture, beauty of execution, and, above all, the fitness and spirit of design, have never been excelled. There are twenty-eight of Pisano's medals known, namely nine of Lionel d'Este of Ferrara, with different obverse; two of Sigismund Malatesta; one of John Palæologus; five of Alfonso of Aragon; and one each of Nicholas Piccinino; P. Candido Decembris; Francesco Sforza, Lord of Cremona; Filippo Maria Visconti; Vittorino da Feltre; Gio. Francesco Gonzaga and Cecilia his daughter; Malatesta Novello, Lord of Casena; Lodovico Gonzaga III, and two of Inigo d'Avalos.

The work of designing, modelling, and casting of these medals must have occupied Antonio a considerable time, and left him little leisure for painting, which may account for the scarcity of his pictures, and besides, many of his frescoes have been destroyed, or painted over, that nothing but their records remain.

Previous to 1422 he had been working with Gentile da Fabriano, on the San Giovanni Laterano frescoes at Rome, and also in the Ducal Palace at Venice. At an unknown date, but later than 1422, he had painted a fresco in the same palace, in the Hall of the Great Council, but this work was afterwards replaced by a canvas by Luigi Vivarini.

He was employed at the Court of Mantua in 1425 and 1426. In 1431 he met his patron,

Lionel d'Este, at Ferrara, and from the same year until 1435 he was residing at Verona. It was about this time that he sent a portrait of Julius Cæsar to Lionel by whom it was probably commissioned. We find he was at Ferrara in 1438, and there, in this year, made the medal of John Palæologus. In 1439 he was employed in Mantua by the Marchese Francesco Gonzaga, and probably came back to Ferrara about 1441. There is a record of his being in this city in September of 1443, where he quite likely remained until 1448, a period embracing the years when he made many of his famous medals. Visits were made by him to Rimini, where he was employed by Sigismund Malatesta, and to the Court of Arragon at Naples in 1448-1449, where his great friend and patron, Alfonso I, employed him to make portrait-medals, and in the designing of culverins.

The fresco of "The Legend of St. George, the Dragon, and the Princess," painted on the wall above the arch of the Capella Pelligrini in Sant' Anastasia at Verona, is ascribed to Pisano, but it is so characteristic of the style of Altichiero da Zevio, that it may possibly be the work of this earlier master. It is now in a very ruined state, and some portions have completely disappeared. St. George, much damaged, is represented with his foot in the stirrups, in the act of mounting his horse to fight the dragon which is seen in the left corner of the picture. The Princess, in profile, stands near St. George, and a pilgrim; she wears an ornate headdress and flowing robes. Two



Spomer

S. ANTHONY AND S. GEORGE. NATIONAL GALLERY, LONDON :
ANTONIO PISANO

well-drawn dogs are seen in the foreground, and the animals and figures are good in action and cleverly foreshortened. The heads of the figures are carefully represented and are evidently portraits, and the scene is laid in a landscape full of details where other incidents of the legend are represented, with the sea beyond and a ship at anchor. Vasari mentions other frescoes that were painted in this church by Pisano, but they are no longer in existence.

There are two examples of Pisano's style in the National Gallery that illustrate the wealth of poetic fancy and quaint beauty of his pictorial art. One of them, the "St. Anthony and St. George," No. 776, is a charming example of decorative beauty, both in colour and composition. The stern-featured St. Anthony, with his staff and bell, stands on the left, looking towards the right. His cowl and gown are of a dull red colour, and his cloak a soft warm brown, and at his feet is a wild boar. Opposite, on the right, stands St. George, resplendent in silver and gold armour, wearing a short cloak, and an extraordinary large hat. His spurs, his sword, and the horse's bits are embossed and gilt. The vanquished dragon lies at his feet, the background is a pine forest, and in the centre of the sky above is represented a vision of the Virgin and Child in a circular halo of light. The painting is in tempera on wood, highly finished in execution, like a miniature, and the frame is adorned with two casts of Pisano's medals.

The "Vision of St. Eustace," No. 1436, in this

gallery, is remarkable as an illustration of Pisano's power and skill in animal painting, and for the great number of animals and birds introduced. Besides the spirited horse, with its rich trappings, on which the saint is seated, there are two finely-drawn stags, various kinds of dogs, one of which, a greyhound, is hunting a hare, there is also a bear on the right, and pelicans and swans which are flying and swimming in the marsh above. In the midst of a rocky and wooded landscape, St. Eustace, wearing a golden tunic and a blue headdress, curbs the movement of his horse, when the vision of the crucifix appears suddenly between the horns of the stag, on which the saint gazes with reverence and great astonishment. Original drawings for the animals used in this picture are preserved in the Baron Rothschild's Collection at Paris.

Among the very few examples that are left of painted portraits by Antonio there is the profile-portrait in tempera, on wood, of a young lady, No. 1422 *bis*, in the Louvre, supposed to be that of Ginevia d'Este, daughter of Niccolò III of Este, and was painted by Pisano in 1435. Another profile, half life-size bust, is one in the Morelli Gallery at Bergamo, No. 17. It is that of a young man, thoughtful and firm in features with curly chestnut hair, and is described as the portrait of Lionel d'Este. Both portraits are painted in solid and well-blended tones of colour and highly finished in execution.

LIBERALE DA VERONA (1445-1529?). This painter was also known as Liberale di Giacomo,

as he was called by the Sienese. He was born at Verona, and, like all the Veronese artists of his time, he was trained as a miniaturist. His earliest master is quite likely to have been Stefano da Zevio, and after becoming a skilful miniaturist, at the age of twenty left Verona in search of work as an illuminator of choir-books, and a painter of miniatures in the convents, being first employed in this capacity by the Benedictines of Mont' Oliveto, near Siena. Soon afterwards he entered the service of the Governors of the Cathedral of Siena, where, from 1467 to 1475, he was engaged in the decoration of the vellum pages of numerous missals and choir-books with subjects from the New Testament and richly illuminated ornament. He designed and painted great quantities of these beautiful miniatures, some of which, with others by Girolamo da Cremona, and by Sano di Pietro, are among the treasures of the Library of the Siena Cathedral. A mass-book, preserved in the sacristy of the Cathedral at Chiusi, contains some very fine miniatures by Liberale and his apprentice, Bernardino. He probably left Siena about 1477, and when travelling here and there in search of work in the various convents he may have visited Venice and Florence, but nothing is known of what he may have done in the ten years or so before 1488, when at this time he was back again in Verona. One thing, however, is certain, that in the course of his wanderings he obtained a considerable knowledge of oil painting, for practically all of his pictures after this date were painted

in oil on panel, but, what would be expected, his first pictures, though executed in this medium, have all the appearance of miniature tempera paintings.

The small central panel of the altar-piece of the "Adoration of the Magi" in the Cathedral, which was painted by Liberale shortly after his return to his native city, exemplifies the methods of execution, drawing and colouring, of the miniature-painter in tempera. We have the same brilliancy of colouring, precise and careful finish, numerous forms of animal life, wrinkled and restless draperies, in these early oil pictures which marks the treatment of Liberale's still earlier missal paintings. The wings of this altar-piece were painted by Giolfino, his pupil. The three paintings of a predella in the Chapel of the Bishop's Palace at Verona, "The Nativity," "Epiphany" and "Death of the Virgin," show that he had acquired a greater breadth of treatment and freedom of execution, combined with more realism, and even passion, in some of the figures.

The only dated work by Liberale is the "Madonna and Saints" of the Berlin Gallery, painted in oil on panel, and bearing the date 1489. It is not, however, one of his best works. The figures are affected in pose, weak in drawing, and have unpleasing expressions. The general colouring has darkened very much and is now of a sallow-greenish tone, the flesh being of an olive hue. The same remarks would apply to his two pictures in the Verona Gallery, namely "The

Virgin and St. Joseph," who are adoring the Child, and the "Adoration of the Shepherds." In his "S. Jerome," No. 625, of the same gallery, there is a distinct improvement in his draughtsmanship, execution and colouring, and more refinement in the expressions. It is a painting in oil on panel, the figures being life-size. S. Jerome is on a pedestal between SS. Francis and Paul, and behind them is a spacious landscape.

A still further improvement is noted in Liberale's work in the "S. Anthony of Padua," in the Cappella Sant' Antonio of San Fermo at Verona. As in the S. Jerome picture S. Anthony is on a pedestal between SS. Nicholas of Bari, Catherine, and Augustine, the figures appearing against a background of sky and trees. They are almost life-size, well-proportioned and good in drawing. More than usual attention has been given to the strength and correct distribution of light and shade, which adds considerably to the attractiveness of this fine work. Both in this picture and the S. Jerome the forms are strongly outlined.

The most important example of his frescoes which still remain is "The Entombment," painted on the wall above the third altar in Sant' Anastasia, Verona. It represents the body of Christ being lowered into the tomb by eight persons, and above is the Almighty surrounded by a glory of angels. On the vaulted ceiling are figures of saints. In this work, as in all others where he has represented grief and sorrow, he is deeply passionate, and imparts great force and energy to his figures, but the grief he seeks to portray is

more impetuous and grimacing than dignified or manly, reminding us of Crivelli's exaggerated renderings of sorrowing saints in his *Pieta* subjects.

There are two examples of Liberale's work in the National Gallery, one is a small and interesting oil painting, "The Virgin and Child attended by Angels," No. 1134, and the other, a larger work, is a tragic and ambitious composition, though conventional in design. The scene represents "The Death of Dido," and shows the Queen in the centre, on the top of the funeral pyre, about to stab herself. On either side are crowds of spectators under arcades, and looking out from balconies. Prominently, on the right, is a negro, and on the left a young man with red hose and a green mantle, looking up at the Queen.

A "S. Sebastian" in the Brera, Milan, and its replica in the Museum at Berlin, are both life-size figures painted in oil. Their spare and lean, but realistic, forms, and the "liney" drapery, would suggest the influence of Mantegna, while the canal and gondolas in the distance would point out his acquaintance with Venice.

It is a debatable question whether the prestige of Liberale da Verona has been augmented or diminished by his forsaking the parchment and tempera for the wood panel and oil method of painting. It is certain that in his later oil paintings where he tried more and more to work in a broader manner of treatment and execution, he became more hasty and careless, so that his later work was often more empty and of less

value than his early productions, but on the other hand, in his later work he was laying the foundations of the broader and more important forms of painting in Verona, which, of course, he could not have accomplished if he had always confined himself to the painting of miniatures. Among his scholars and followers are Giolfino, Caroto, and Francesco Torbido.

GIOLFINO, known also as Niccolò Ursino, was born about 1476 and died in 1555. At his best his work is only that of a second-rate artist, as it lacks originality and refinement, and is heavy and dull in colouring. Beginning as a follower of Liberale he, in his later period, took Raffaello as his model, but only succeeded in attaining a much heavier and coarser imitation of the latter master's work. Many of his pictures and frescoes are found in the museum and churches at Verona, and isolated examples at Venice, Berlin, Florence and London. In the National Gallery Giolfino is represented by a predella panel of an altar-piece, No. 749, which contains ten male and female members of the Giusti family of Verona. He finished, as before mentioned, the altar-piece by Liberale in the Duomo of Verona, by adding to it the wings and the lunette paintings. In San Bernardino at Verona, in the first chapel on the right, are frescoes by him of legendary subjects, and in the fifth chapel are three of his paintings representing scenes from the Passion, namely "Christ before Pilate," "The Crucifixion," and "The Resurrection," and also, in another part of the chapel is "The Capture." These paintings,

where the figures are graceful in form, are among the best of his works. In the cloisters, and in an adjacent chapel, are the remains of some of his early frescoes.

A half-length of the "Virgin and Child" and another Madonna picture on canvas, with five saints and angels, are in the Berlin Museum. An altar-piece of the "Virgin and Child with Five Saints and the Boy-Baptist," which he painted for the old Church of Santo Stefano at Verona, is now in the Museo Civico, No. 2062. The figures here are life-size, and so far as it is an example of his later Raffaellesque period it is interesting, but poor in drawing and composition, and dull in colouring.

GIOVANNI FRANCESCO CAROTO (1480-1555). This painter was born at Verona, and at a very early age became the pupil of Liberale. According to Vasari, he went to Mantua, probably before 1500, and worked in the studio of Mantegna, where he assisted largely in painting some of the productions of the Mantegna atelier, and some of his own works could hardly be distinguished from those of Mantegna. Vasari also states that Mantegna sold Caroto's works for his own!

An early work by Caroto is a panel in oil, now a much-repainted picture, "The Virgin and Child with the Young Baptist," No. 492, of the Modena Gallery, a signed work and dated 1501. This picture, which is very Mantegnesque in drawing and style, was in all probability painted at Mantua. The Virgin with the Child on her knee is represented in a landscape with lemon

trees. She is sewing a piece of muslin, and the Infant is playing with the boy-Baptist. A similar work by Caroto, without the young Baptist, is in the Venice Academy, No. 609.

Caroto returned from Mantua to Verona in 1508, when his work, subsequent to this date, became less Mantegnesque in drawing, softer and warmer in colouring, with greater blending of tones, and recalling the work of Correggio and Lorenzo Costa. From this time onwards he abandoned the severe and classical manner of Mantegna and developed another phase that culminated in a mixture of Raffaellesque and Michelangesque elements, which became more apparent in his works than any marks of his own individuality. While it cannot be said that he had convincing claims to originality, for he leaned too much on other and greater men to merit such, yet he produced many well-composed, vigorous, and highly-effective works in oil, tempera and fresco, which may still be seen in the churches and galleries of Verona and Mantua.

One of Caroto's best works is the highly interesting and effective composition, "The Virgin and Child with Saints," which adorns the altar of the chapel to the left in San Fermo at Verona, a work of 1525. The Madonna and S. Anne, with the Child between them, form a well-arranged and compact group in the clouds, and on either side are two boy-angels. All the figures in this upper half of the picture are decidedly Raffaellesque in drawing, expression and sentiment. Below, on the left, are SS. John the Baptist and Peter, and

opposite are SS. Roch and Sebastian; the last-named is a powerfully drawn Michelangelesque figure both in form and action. The hands and particular form of the wrists in nearly all the figures might have been copied from those of Michelangelo's creations.

Bearing the date of 1531 are two signed works by Caroto, one of which is the canvas of "The Resurrection," in the Bishop's palace at Verona, and the other is "The Holy Family," No. 114, in the Museo Civico. There are several works by him in S. Giorgio at Verona, namely the altarpiece on the left, where S. Ursula and her virgins are represented, which was painted in 1545, and on the third altar is a picture of "SS. Roch and Sebastian," and a "Transfiguration" in the lunette above. He has also decorated the pilasters of the choir with figures of saints and angels. All of these pictures are, however, in a much-injured state.

In the second half of the fifteenth and first of the sixteenth century there existed a separate school of painting of which Domenico Morone was the founder and head. Belonging to this school, as the followers of Domenico, were his son, Francesco, Girolamo dai Libri, Paolo Morando (Cavazzola) and Michele da Verona.

MORONE, DOMENICO (1442-1517?). Domenico Morone was the son of a tanner, and was born at Verona. Scarcely anything is known of his early life. He is said to have been the pupil of Francesco Benaglio (1432-1492?) of Verona, but his work shows the influence of Gentile Bellini,

Piero della Francesca, and more particularly of Mantegna.

The earliest works ascribed to him are two "Madonna" pictures, one in the Correr Museum at Venice, and another at Lovere, also a "Portrait of an Elderly Man," in the Layard Collection, Venice. His most important achievement is the large picture on canvas in the Palazzo Crispi at Milan, known as "The Fight between the Gonzaga and the Bonacolsi." It is signed and dated 1494, and was painted for the Marquis of Mantua to commemorate the battle fought at Mantua in 1398, when the victory was won by Luigi Gonzaga, "Capitano del Popolo." It is a spirited composition, filled with horsemen and foot soldiers in contest in the spacious city square, the Piazza Sordello, with its palaces and towers drawn in good perspective. Similar in style, and probably painted about the same time, are the two small panels of a Cassone, Nos. 1211 and 1212 of the National Gallery, both representing tournament scenes, rich with the gaiety of life and colour, and the quaint costumes of princes, cavaliers, ladies, knights and squires.

The restored frescoes in the Church and Convent of San Bernardino at Verona were commenced by Domenico in 1503. The frescoes in the fourth chapel illustrate the life of S. Anthony. Those in the library were painted by him, with the assistance of his son and partner, Francesco.

FRANCESCO MORONE (1470?–1529). Francesco, the son and scholar of Domenico, was born at Verona, and, like his father, he was influenced by

Gentile Bellini and Mantegna, but although their study of Mantegna's severity of drawing and composition had a steadying influence on their work, they were in no sense imitators of the Paduan master.

Francesco and his father, Domenico, executed many works in collaboration, but the son was a much better artist than his father. There is an existing record, bearing the date of 1496, where a picture is mentioned that was inscribed with the names of father and son as joint-artists of the work. Francesco was a most industrious painter and seemed to have had a large practice in Verona, where the greater number of his works are still to be seen. His figures were usually well-formed and of good proportion, restrained in action, and having a certain dignity of pose. In his painting of the flesh he generally inclined to the use of cool and unbroken tints in the lights, and purple-greys in the shadows, but he was fond of using strongly-contrasted and even garish and hard colour-tints in the draperies.

One of his earliest independent works, dated 1498, is the central arched panel of an altar-piece in San Bernardino, at Verona, with the subject of "The Crucified Saviour with the Virgin and St. John." The background is a landscape. The two wings that formerly belonged to this, representing SS. Bartholomew and Francis, are in the Museo Civico of Verona. The old church of Santa Maria in Organo, Verona, contains his large altar-piece, "The Virgin and Child with SS. Augustine and Martin." It is painted on canvas

in oil, and is signed and dated 1503. The figures are almost life-size, and the work is very careful in execution. The Virgin is seated in a flowery bower and at her sides are two angels. The two saints are in bishop's robes.

Francesco was much employed in the decoration of this church. His best work is found in the frescoes that adorn the sacristy, where he has decorated the ceiling with a well-opening surrounded by a balustrade, from which angels look down, and in the centre, in the clouds, the Saviour is represented in benediction. The lunettes and frieze-courses beneath contain half-length portraits of popes, monks and saints. The scheme of the decoration is admirably arranged on a geometrical plan which has ensured a good and almost even distribution of the spaces. In this setting-out of the rectangular room it is likely that the artist was indebted to Fra Giovanni of Verona, who designed the *intarsias* of the choir, and also those on the right wall of the sacristy. In the execution, drawing and modelling of the figures in these frescoes Francesco is seen at his best. The draperies are graceful in their flow and there is much individuality in the portraits and figures. Some portions of these works have been restored.

In 1515 Francesco collaborated with Girolamo dai Libri in painting the doors of the organ for this church. On the inside of the doors was a "Nativity," and two saints, and on the outside four large figures representing SS. John the Evangelist, Benedict, Daniel and Isaiah. The outside paintings were done by Morone, and the

inside by Girolamo. For some unknown reasons these organ-doors were removed from the Church of Santa Maria in Organo, and are now in the parish church of Marcellise, near Verona.

A fresco, "The Virgin and Child with four Saints," which bears the date of 1515 was painted by him on the wall of a house near the Ponte della Navi at Verona, but has been removed and is now in the Museo Civico, No. 560. It is Mantegnesque in design and feeling, even to the festoons and label above the Virgin's head, which bears the inscription and date, but is without the precision and severity of Mantegna's style. There is much softness in the execution, and a convincing air of repose pervades the whole work.

A very fine little picture, "The Virgin and Child" in the Berlin Museum, No. 46, is a signed work of the painter, and another of the same subject in the National Gallery, No. 285, where the colouring is of a richer and warmer tone than is usual in the work of Francesco.

GIROLAMO DAI LIBRI (1474-1556) was born at Verona, and was the contemporary of Francesco Morone, and a fellow-pupil with him in the studio of Domenico Morone, but received his early education with his own father, who was a book-illuminator. He was influenced by Mantegna, and also by the Vicentine painter, Montagna.

Girolamo excelled in the painting of charming landscapes as backgrounds, where he introduced a wealth of detail, and like most of the Veronese painters he was fond of filling his compositions with animals, birds and flowers. At the age of

sixteen he painted his first large picture on canvas, in oil, the *Pieta*, or "Deposition," in the parish church of Malcesine, Lago di Garda. The body of Christ and the compactly-designed group of grieving saints at the foot of the Cross are life-size figures. The spare, but well-drawn, body of the Saviour lies in a sheet spread on the ground, and supporting Him at the head and feet are two kneeling men in turban headdresses, and placed between them is the sorrowing Magdalen holding the Saviour's left hand. In the distant landscape is a view of Verona carefully painted with all the skill of a practised miniaturist. The rosy-tinted flesh painting and the variety and brilliancy of the general colouring, as well as the flatness of treatment, give the work the appearance of an enlarged miniature painting.

Girolamo very soon, however, adopted a bolder and broader style of treatment, probably due to the influence of Caroto and Cavazzola. This development of his style is seen in the canvas of "The Virgin Enthroned with Two Saints," in Sant' Anastasia, Verona, and in his large altarpiece of the "Virgin and Saints," in the Hamilton Palace. The figures are here life-size, and not only in them, but also in the rocky formation of the landscape the influence of Mantegna and the Paduans is apparent. The colouring is strong and bright, and the painting is highly finished. An example of his work is the interesting picture in the National Gallery of "The Madonna, Infant Christ and S. Anne," No. 748. The Virgin and Child are sitting in the lap of S. Anne under a

lemon tree in a landscape; behind them is a trellis-work covered with roses, and below are three angels playing music. The general colouring is very rich, bright and harmonious, though the flesh-tones are greyish. S. Anne's dress is deep orange; the Virgin has a deep blue mantle lined with emerald green, and a rich vermilion dress, while the colours of the angels' robes are in shades of crimson, rose and blues. This work came from Verona, where most of Girolamo's pictures are still to be found. Three of his best works are "The Madonna Enthroned," signed and dated 1526, in San Giorgio, and the two others, painted in 1530, namely "The Madonna and Saints," painted for the Church of Vittoria Nuova, and "The Virgin in Glory with SS. Andrew and Peter," for Sant' Andrea; both of them are now in the Verona Gallery. All of these works are richer in colouring than any of his earlier pictures, and are broader and more powerful in general treatment. His son and pupil, Francesco, was a distinguished miniature painter.

MORANDO (PAOLO) (1486-1522). This painter was more usually known as Cavazzola, his true name, as he was the son of Thaddeus Cavazzola, and was born at Verona. He was the best painter of the Moroni group of Veronese masters, which, in addition to himself, included Domenico, Francesco Morone and Girolamo dai Libri. He was the disciple of Domenico, and the companion and assistant to Francesco, when this painter and his father were in partnership. In some degree he was influenced by Caroto, and by Raffaello,

and, especially in regard to his landscape painting, by Girolamo dai Libri, for the great beauty and feeling of Girolamo's landscapes were intensified in the sunny and charming examples by Cavazzola. Though his style was founded on the teaching and principles of the Moroni, he infused new life into the Veronese art of the time, for his drawing and composition were considerably in advance of the work of his contemporary townsmen, and he was the best colourist of his school, previous to the advent of Paolo Veronese. It is true, as Vasari says of him, that had he lived he would have acquired great celebrity. He died in 1522, when he was only thirty-six, an unfortunate event, and a great loss to Verona and its school of painting.

In the Museo Civico of Verona there are some examples of his earliest frescoes, consisting of an "Annunciation" and figures of saints, Nos. 462-6, which have been transferred to the museum from the Church of SS. Nazaro e Celso. They were painted in the choir in 1510-11. While they present the type and general features of Francesco Morone's manner and colouring, the figure-drawing and drapery arrangement are in each case in advance of Morone's work, and the execution is simpler and broader.

Among the works of Cavazzola in the Museum at Verona are the five canvases representing scenes from Christ's Passion, painted in 1517, and formerly were in the Church of San Bernardino, namely the "Deposition from the Cross," "The Scourging of Christ," "Christ Carrying the

Cross," "The Crowning with Thorns," and the "Agony in the Garden." The first-named work is the best of the series, where the group of mourning figures supporting the body of the Saviour is remarkable for its excellent arrangement, forming, as it does, one of the finest of the Veronese school. The treatment is again broad and simple, though a more ornate effect is sought for in the complexity in the broken folds of the kneeling Magdalen's robes. A spacious and beautiful landscape, with the Adige river and a glimpse of Verona in the distance forms the background. The picture is full of light, and the colouring, while still reminiscent of the metallic Veronese brightness, is yet of a richer and warmer variety, especially in the flesh-tones, than is found in the contemporary Veronese paintings. The other pictures of this fine series testify, in similar ways, to the superiority of Morando's work, and greater artistic ability, when compared with the contemporary painters of Verona.

Among his other remaining works we may mention the following : A "Madonna" in the Cagnola Collection at Gazzada, Varese, dated 1508, which is probably his earliest work; "The Madonna and the Boy-Baptist," Berlin, dated 1514; "The Madonna and an Angel," in the Frankfort Museum, 1519, and the "Vision of the Virgin," Verona, 1522, which was probably his last work, as it was painted in the year of his death. There are also two signed works by Morando in the National Gallery, one of which, the "S. Roch with an Angel," formerly dated 1518, No. 735. The

saint, whose tunic is a low-toned orange colour lined with blue, wears a purple-black mantle, and stands with his right foot on a rock, exposing the mark of the plague on his bare right thigh to the angel above. The flesh painting is a warm golden tone. The other picture is the "Madonna and Child, with St. John the Baptist and an Angel," No. 777. The Virgin with the Child is seated in a landscape. Her hood is a warm grey, her tunic red, and her mantle a bright blue lined with orange. St. John, who is standing, holds a lemon in his right hand, and, like the angel, is dressed in green. The flesh is of a cool neutral tone.

CHAPTER X

PAINTERS OF FERRARA AND BOLOGNA OF THE FIFTEENTH AND SIXTEENTH CENTURIES

COSIMO TURA (1420–1495), called “Il Cosmè,” was a Ferrarese painter of note, who worked in the later half of the fifteenth century. He was born at Ferrara, and was the pupil of Galassio Gelassi, an old painter of that city. He was considerably influenced by the Paduans, his work having much of the hard and dry manner of that school, and of the Ferrarese art of that time. His early works are painted in tempera, but later he painted in oil, and also in fresco. Though his architectural backgrounds are painted with remarkable precision and care, there is an exaggerated display of overloaded and extremely rich ornamentation, and far more florid and more fantastic than the contemporary Paduan. His figures, though Mantegnesque in style, are often unpleasant on account of a hard insistence of the muscular treatment, some of them reminding us of Crivelli’s work in their remarkable vehemence of expression, but at the same time his work is distinguished by its unaffected sincerity. There is a prevalence of blues, greens and pale to dark crimsons in his colour-combinations, and his flesh-tints are usually of a cool blonde variety. Some of his miniature paintings are

very gaudy in colouring, examples of which are preserved in the Cathedral of Ferrara.

Tura was Court painter to Duke Borso of Ferrara, and the most important of his works painted for the Duke were the series of twelve frescoes on the walls of the Schifonia Palace, representing the life and exploits of Borso in each month of the twelve in the year. For a very long time these frescoes were hidden under a coating of white-wash, but this was removed in 1840, and the greater part of the original, but damaged, work was revealed. Many of his works, which he painted for other palaces and churches in Ferrara, have been lost or destroyed, but some examples are in the Civic Gallery of this city.

His best work is the altar-piece of the "Madonna and Saints," in the Berlin Museum, where the architecture, though very interesting, and painted in a most painstaking manner, is overloaded with superabundant ornamentation. In the National Gallery are three of his pictures, a large altar-piece, "The Madonna and Child Enthroned," No. 772; "S. Jerome in the Wilderness," No. 773, and a small picture, "The Virgin at Prayer," No. 905. The Academy at Venice contains a fine example of his work in the panel of "The Virgin and Child." Other specimens are in the United States, in the Gardner Collection at Boston, and other places in that country. He is represented in Lady Layard's Collection at Venice by his idyllic composition, a "Personification of Spring."

FRANCESCO COSSA (1435 ?-1477) was a con-

temporary of Cosimo Tura, and his pictures have much in common with Tura's manner. He, also, was a pupil of Gelassi. In his youthful days he worked with his father, Cristofano, in colouring and gilding sculptured reliefs for altar-pieces of churches in Ferrara and the neighbourhood. He painted some of the frescoes for the decoration of the Schifonia Palace at Ferrara, and afterwards went to Bologna, where, in company with other Ferrarese artists, he was employed by the Bentivogli family, who were at that time the rulers of Bologna.

In the Church of the Madonna del Baraccano, at Bologna, there is a very much faded fresco by Cossa of the date 1472, in which the Virgin is represented with Giovanni Bentivogli I and his wife Maria. His finest and most important work is the "Madonna and Child with SS. Petronius and John, and the Kneeling Donor," in the Picture Gallery of Bologna. In the Dresden Gallery there is a small and beautiful "Annunciation" by Cossa which was formerly ascribed to Antonio Pollaiuolo. An interesting example of his work is the "S. Hyacinth, Dominican," No. 597, in the National Gallery. This work is painted on wood, in tempera, and is the central narrow panel of an altar-piece; the wings, with figures of saints, are in the Brera at Milan, and the predella is in the Vatican Gallery. The saint, dressed in a Dominican habit, stands on a platform over which is a red drapery. He has a book in his left hand, and with the other he points up to a rosary which

hangs on a bar that rests on the broken architecture. Christ in glory appears above, surrounded by angels. Other figures are seen in the distance of a rocky landscape. Like Lorenzo da Costa and Francia, this old master designed some very fine stained-glass windows. His best example is the circular window in the west end of the Church of San Giovanni-in-Monte at Bologna, where the subject is "St. John and the Seven Golden Candlesticks."

ERCOLE DE' ROBERTI (1440 ?-1496). Hercules de Robertus, or De Grandis, as he was sometimes called, was a Ferrarese painter, the son of Antonio, and the brother of Ercole di Giulio Cesare de' Grandis, both of whom were painters of Ferrara. He was a pupil of Cosimo Tura and Cossa, but was greatly influenced by Lorenzo da Costa, and also by the Paduans and the Bellini. He was an able designer and excelled as a colourist, his colour being generally very brilliant and glowing. At some time in his earlier career he worked at Padua, and about 1479 he was employed by the Duke of Ferrara. Between 1482 and 1486 he was working in Bologna, painting some important frescoes there in the Garganelli Chapel of S. Pietro. The decoration of this chapel was begun by Lorenzo da Costa, who employed Ercole to assist him in the work, but when Costa left Bologna for Mantua, De Grandis completed the decoration. These frescoes were greatly admired by Vasari, but they are no longer in existence.

Ercole afterwards returned to Ferrara, where

he was again employed by the Court, and lived there until his death in 1496, with the exception of short visits he paid to Venice and Rome. The Brera Gallery at Milan contains his most important work, the Pala Portuense altar-piece which he painted in 1480 for Santa Maria in Porto Fuori at Ravenna, No. 428. The subject is the "Madonna Enthroned," with SS. Anna, Augustine, Elizabeth, and the beatified Pietro degli Onesti. Two of the predella panels of this altar-piece are in the Dresden Gallery, namely "Christ led away to be Crucified," and "Christ taken Captive," Nos. 45 and 46, and another panel is a *Pieta*, now at Liverpool. These beautiful and spirited works show a Paduan influence. Three small examples of his work are in the National Gallery, namely "The Last Supper," "The Israelites Gathering Manna," and a diptych having the subject "The Adoration of the Magi" and a *Pieta*. These small pictures are all extremely careful and sharp in execution, and are painted in brilliant and glowing colours, like enamels or illumination. Another in this gallery is "A Concert," No. 2486, a large picture, and a very interesting and typical example of Ercole's work. Three half-length and richly-dressed figures of two men and a woman are singing, the man in the centre is also playing on a large lute, and is dressed in a red slashed jacket, white shirt, and a dark green coat. The background is dark, and in front of the figures is a table or bench on which lies a small musical instrument and a book.

Ercole de' Roberti died at Ferrara in his fortieth year.

LORENZO DA COSTA (1460 ?–1535). This artist was born at Ferrara, but worked for more than twenty years at Bologna. He may, therefore, be said to form a link between the schools of Ferrara and Bologna. He was in all probability the pupil of Cosimo Tura, but was early influenced by the work of Fra Filippo Lippi, Benozzo Gozzoli and other Tuscan artists. Vasari, Baruffaldi and other writers relate that Costa, when a young man, was desirous of seeing the work of the renowned Florentine artists, and for this purpose he visited Florence, residing there for some time, and undergoing many privations, owing to lack of means, while studying the works of the painters in that city. Besides this acquired Florentine influence there is also an Umbrian influence apparent in his work.

On his return from Florence he passed through Bologna, where he was warmly received by Francesco Francia, the goldsmith, who afterwards became the most celebrated painter of the Bologna school of his time. Costa must have worked in Ferrara for a short time after he had come back from Florence, but we find he was back again in Bologna in 1483, where he was employed by the Bentivogli family, and from that time he enjoyed the patronage of the Court until 1507, when the Bentivogli were driven out of Bologna. It is quite likely that he spent the next two years in Ferrara, before he went to Mantua in 1509 on the invitation of Francesco Gonzaga,

Marquis of Mantua, and husband of Isabella d'Este, and where he succeeded Mantegna as Court painter, living there until his death in 1535.¹

Lorenzo da Costa and Francia became great friends at Bologna, and some years after 1483 a partnership was formed between them. It has been suggested that Francia was advised and urged by Costa to take up the profession of a painter instead of, or in addition to, his work as a goldsmith, and no doubt he may have done so, but we shall speak further of this in the notice of Francia's life and works.

Many of Costa's early frescoes and altar-pieces that were executed for the churches in Ferrara, Ravenna and Bologna are no longer in existence, and are only known by records, but most of his more important works that were executed in his middle and later periods still survive. There is an air of sedateness, a grave quietude, and something of an Umbrian serenity in Costa's figures, but they are lacking in force and action. The forms are inclined to be heavy and the hands and feet unrefined in drawing, and his colouring, though harmonious, lacks vivacity and purity. He, however, by a closer study of nature, improved on the art of his early teachers, and excelled in giving life and individuality to the heads, especially of his male figures, which he always studied from Nature. Examples of his careful and searching studies of men's heads may be seen in the "Portrait of Battista Fiera of Mantua," No. 2083, in the National Gallery,

¹ See Mantegna, vol. iii, p. 241.

where he is so truthful in his realism, that he has painted the three warts on his sitter's left cheek. Another instance is the head of the bearded St. Joseph, evidently a portrait, in his picture of the "Holy Family" in the Dublin Gallery. In this interesting work the infant Christ lies on white drapery in front of the adoring Virgin and St. Joseph. The Infant, the Virgin, and the landscape background are Umbrian and Peruginesque in form and feeling.

As a teacher Lorenzo was held in high esteem, and had a good number of brilliant pupils, some of whom afterwards became famous. These were mostly Ferrarese, and two of the most distinguished were Dosso Dossi and Ludovico Mazzolini. Ercole de' Roberti and Francia are also named by several writers as his pupils, but it would be more correct to say that he sometimes employed them to assist him in various works, and they can hardly be called his *bona fide* pupils. We have already mentioned that Correggio, in his early youth, went to Bologna, and there met Costa and Francia, and probably worked with them as an assistant, and when Costa was invited to Mantua in 1509 he was accompanied by the young Correggio.

A portion of the first frescoes painted by Costa at Bologna still exist in the Bentivogli Chapel in San Giacomo Maggiore, representing "Triumphs" of Life and Death. In the first the triumphal car is drawn by elephants, and in the second by buffaloes. Opposite these, on the right, is a very fine work of the "Madonna

Enthroned," with the members of the Bentivogli family kneeling around her. The Baciocchi Chapel in San Petronio contains a fine "Madonna" altar-piece painted by Lorenzo in 1492, and also a beautiful stained-glass window by him. In the Church of San Giovanni-in-Monte there are two important works by him; one is the altar-piece in the second chapel, the "Madonna Enthroned with Four Saints and Angel Musicians," a work of 1497, and the other, a "Coronation of the Virgin" with saints and a very attractive landscape. This is a painting in the choir, and a work of about 1505. In this year he also painted the large altar-piece with five compartments for the Oratorio del le Grazie at Faenza, the "Madonna and Child Enthroned with Saints." This is a very important example of his work, and is now in the National Gallery, No. 629. The Virgin is seated on a high pedestal in the central compartment, with the infant Christ on her knee, who holds His hand up in benediction. Adoring angels are on each side, and two others are seated below playing on musical instruments, and through a square opening below the throne is the distant landscape. The two lower side-panels contain full-length figures of SS. John the Evangelist and Peter, and above are two half-lengths of SS. Phillip and John the Baptist.

FRANCIA (FRANCESCO) (1450 ?-1517). Francesco Raibolini adopted his surname of Francia out of gratitude to his old master of that name, a goldsmith of Bologna, to whom he was apprenticed. Francia was born in Bologna about 1450,



Mansell
MADONNA ENTHRONED, WITH ANGELS AND SAINTS. NATIONAL GALLERY, LONDON :
LORENZO DA COSTA

and was a famous designer and worker in metals, niello, medal-cutting, die-sinking, type-founding and jewellery. It is not exactly known at what time of his life he seriously adopted his profession as a painter, but he must have tried his hand in the painting of many pictures while still following his art and craft as a goldsmith, and before he became fully recognised as a master in pictorial art. This is quite evident from the maturity of his so-called earliest works, which would suggest that he did not turn his attention to painting until after he had arrived at the middle period of his life.

It has been already mentioned that Lorenzo da Costa advised and urged Francia to take up painting as a profession. But while the truth of this statement may remain undisputed, Francia had resolved to become a painter before he met Costa. Vasari states that Francia "became desirous of greater glory" than his goldsmith's craft and the making of dies for the Pontifical Coinage brought him, and seeing that his friends, Mantegna, and other artists, had attained greater honour by means of their pictorial art, he decided to become a painter. He did not, however, abandon his work as a goldsmith, nor the designing for the coinage, when he seriously took up painting, and to the end of his life he held the office of Master of the Mint. An artist to his finger-tips, it did not matter in what material or medium he expressed himself, whether in metal, paint or stained glass, he found in them all a natural outlet for his versatile talents.

His close connection with Lorenzo da Costa in Bologna, whom he assisted in various undertakings, naturally influenced Francia's early works, and afterwards he came under the influence of Ercole de' Roberti, but his subsequent and later works in design, colour, and feeling, come nearer the art of Perugino and Bellini, and consequently reflect the characteristics and much of the charm of both Umbrian and Venetian painting. Raffaelle was a great admirer of Francia's work, and especially of his pictures of the Madonna. In a letter written at Rome he expresses himself, in reference to Francia's Madonna pictures, as "Never having beheld any more beautiful, more devotional in their expression, and more finely composed by any artist." Such words from such a source are enough to immortalise the work of any painter. And on the occasion of Raffaelle's sending to Bologna, in care of Francia, his famous picture of "Saint Cecilia," he "entreated him, on discovering any error in it to correct it." This not only testifies to the modesty of the great master, but to his profound confidence in Francia's abilities.

When Costa came to Bologna in 1483 he was commissioned, among other undertakings, to furnish some works for the Church of the Misericordia, in which he was assisted by Francia. Later on, in 1494, Francia painted an altar-piece for this church, representing the "Madonna Enthroned, with Six Saints, an Angelic Musician and the Donor." This picture is now in the

Academy of Bologna, No. 78, and is an important example in showing the strong influence of Costa. It is also the earliest dated work by Francia, but cannot be considered as his earliest work, as it is a much more mature example than, for instance, his "St. Stephen," No. 65, of the Borghese Gallery at Rome, or his Bellin-esque altar-piece, "The Holy Family," in the Berlin Museum. The Misericordia altar-piece of 1494 may have been the picture by "the new painter," as Francia was then called, that caused a sensation in Bologna, and when seen by Giovanni Bentivogli he was so pleased and captivated with the depth of expression, refined drawing and warm colouring of the picture, that he commissioned the painter to furnish some works for the adornment of his chapel in San Giacomo Maggiore at Bologna.

One of Francia's finest works, if not his masterpiece, is the altar-piece in this chapel, with the subject of the "Madonna and Child with Four Saints and Angelic Musicians." The beautiful angel children, crowned with roses, represent the children of the Bentivogli family. This is a work of 1499, and to the same year belongs "The Madonna and Child with Saints and the Poet Cassio," and also the "Adoration of the Child," No. 81, in the Academy, Bologna. This gallery contains a good number of Francia's important works.

His works in fresco are inferior to his easel paintings, for he gave less attention to this form of painting than to his easel-pictures, or

to his work in stained glass. Good windows of his design may be seen in the Church of the Misericordia in San Martino, and other churches in Bologna. There is a much-faded fresco by Francia in the Palazzo Communale, representing the *Madonna de Terremoto*, or "Madonna in Clouds," above the city of Bologna, painted in 1505, but his best work in fresco is his part in the series he painted with Costa and his pupils in the Oratory of S. Cecilia, the finest of them being the entire work of Francia, namely "The Marriage of S. Cecilia with Valerian, a Pagan Nobleman," and the one opposite, "The Burial of S. Cecilia." The compositions of these works are very simple but dramatic, the figures, and the heads especially, are noble and very graceful. These frescoes were restored in 1878.

There are five examples of Francia's work in the National Gallery, two of them, Nos. 179 and 180, originally formed one altar-piece, painted for the Buonvisi Chapel in San Frediano at Lucca. These are his two best works in England, and among the finest of any of his pictures. The larger panel represents "The Virgin with the Infant Christ and Saint Anne, Enthroned with Saints." Behind the central group is a pillared arcade, and in front of the throne is the boy St. John holding the Banner of the Lamb, and pointing to the infant Saviour. SS. Paul and Sebastian are on the left, and SS. Lawrence and Benedict on the right. This is one of his many signed pictures, where he describes himself as "*Aurifex*," the goldsmith. The upper part



VIRGIN AND INFANT CHRIST WITH SAINTS.

Mansell

ABOVE IS THE VIRGIN AND ANGELS WEEPING OVER THE DEAD BODY OF CHRIST.
NATIONAL GALLERY, LONDON : FRANCIA

of this altar-piece is the panel in the form of a lunette, the subject of which is a *Pieta*. The slender and finely-drawn body of the dead Saviour is supported by His sorrowing Mother, with two angels at the sides. There is a Peruginesque spirit and feeling in these beautiful works, which is more particularly apparent in the graceful kneeling angel on the right in the lunette.

Besides his religious pictures, Francia has painted a good number of portraits, one of his best is the bust-portrait in the National Gallery of "Bartolommeo Bianchini," who is dressed in a black cloak and cap, and holds a letter in his left hand. The background is a landscape with rocks. In the picture gallery at Parma there are two of Francia's late works, painted in 1515, two years before his death, for the Brotherhood of the Black Friars of Parma; one is a *Pieta*, No. 123, a work which was highly praised by Vasari, and the other, No. 130, is the altar-piece, the "Madonna in Glory with Four Saints," an important example, where the colouring is exceedingly beautiful.

Francia, and his pupils also, have painted several dramatic versions of the "Lucretia" subject, of which there is a very fine and well-preserved example in the National Gallery of Ireland at Dublin. Lucretia, represented as a three-quarter-length, life-size figure, is in the act of stabbing herself with a dagger she holds in her right hand. Her head and eyes are turned upwards. Her light bluish robe is drawn down

below her left breast, and her clear and pale blonde flesh-colour makes a vivid contrast with the rich blue of the sky beyond. Other works of this distinguished master are preserved at Munich, Lucca and Milan.

Among Francia's numerous pupils were his son, Giacomo, Timoteo Vetì, Amigo Aspertini, and Giovanni Chiodorola. Giacomo's work is very much like that of his father's, and sometimes quite as good, so that many of them have been ascribed to Francia. His earliest work is the altar-piece, "God the Father with Angels," painted in 1518, and is in the first chapel of S. Petronio at Bologna. A fine work of his, painted in 1519, is "The Adoration of the Shepherds," in the second chapel of San Giovanni Evangelista at Parma. There are other works by Giacomo in the Academy of Bologna.

TIMOTEO VETÌ of Urbino (1470-1524) was Raffaello's early teacher, though in later years he was employed by his illustrious pupil as an assistant. Timoteo came when a boy to Bologna and resided there for five years as a pupil of Francia and Lorenzo da Costa. Timoteo Vetì considerably helped to form the early style of Raffaello, therefore the latter, through Timoteo, to a certain extent, came under the influence of Francia and Costa.

Dosso DOSSI (Giovanni Lutero) (1479-1541). This painter was the most original and most fascinating artist of the school of Ferrara in the first half of the sixteenth century, the period when it had reached its highest excellence. He

and his brother, Battista Dosso, often worked together on their larger compositions, but the skill and genius of Dosso overshadowed Battista, who was inferior to the former in respect to figure-drawing and painting, his best work being confined to landscape and ornamental accessories. The name "Dosso" was adopted by the brothers from an estate near Ferrara. Dosso was a pupil of Lorenzo da Costa, and probably spent some time in the studio of the Ferrarese painter, Domenico Panetti (1460-1530), where he would have met Mazzolini. He and Battista spent five years in Venice, likely in the early part of their lives.

The art of Dosso Dossi is unique for the romantic beauty of its invention, expression and colouring. It has been described as irresponsible, freakish and fantastic, but perhaps this is only another way of saying that traditional art had less attraction for him than it had for his contemporaries, or that he was indefatigable in his pursuit of originality.

In his creations there is an intense poetic feeling, combined with the realism of nature, which charmed the discriminating judges of his time, and still charms his present-day critics and admirers, and marks him as one of the most imaginative and most original painters of the Renaissance. The poet, Ariosto, who was a great admirer of the two Dossi, enshrines their name with the greatest Italian painters of his days in his *Orlando Furioso*, XXXII. 2. While Dosso was influenced by Giorgione and Titian, his art is not a reflex of Venetian painting, nor

can it be said, except in the case of his very early work, to have much of the traditional Ferrarese. It differs from either, not only in having a more romantic feeling, but in the more successful solution of the problems of light, shade and atmosphere, for in the production of the magical brilliancy and mysterious effects of light and shade, and in the rendering of the subtle and elusive qualities of atmosphere Dosso was unrivalled, until the advent of Correggio, whose work, in respect to these qualities, has so much in common with that of Dosso that the latter may be called the forerunner of Correggio. When both painters met together in Mantua in 1511 Correggio was a youth of seventeen and Dosso was thirty-two, and the younger man at that time came under the spell of the elder. Mr. Bernhard Berenson states it was from Dosso that Correggio "got the impulse for that study of the effect of light, which in itself became in his hands a means of expression utterly undreamt of before."¹

The recognised earliest work by Dosso Dossi is the *Pieta*, in the possession of Sir Claude Phillips. This little picture is 14 in. by 12 in., and is painted on a thick panel. It is a dramatic composition, where the body of the Saviour lies on the ground, and stretched across the picture, and near Him, are the three wailing Marys. The Virgin kneels, with her arms outstretched, at the feet of the dead Christ, and

¹ B. Berenson, *Study and Criticism of Italian Art*, Bell, 1912.

the Magdalen kneels behind His head, on the right, with her arms uplifted in passionate grief. The other woman stands behind, clasping her uplifted head, as she gazes on the three crosses on Golgotha in the left distance. The landscape generally is light and bright in tone, with a dark bank and trees on the right, and water and hills on the left. The body of the Saviour is powerful and heavy, and the drawing of the figures reveal the immature work of the young artist.

After 1512 Dosso returned to Ferrara from Mantua, and was appointed Court painter to the Duke, Alphonso I, and the two brothers found constant employment for many years with the lords of Ferrara. The palaces and churches of the city still contain old frescoes that were painted by the Dossi, Garofalo, Panetti, Mazzolini and their pupils and followers, and in the Civic Picture Gallery there are many works of the Ferrarese artists of this period, which have been removed from the churches of Ferrara and district.

This gallery contains some of Dosso's pictures with religious subjects, among which is one of his finest works, an altar-piece with six divisions, "The Madonna and Saints" and the "Resurrection" above. This work has suffered badly from repainting. In this gallery are also his "St. John the Evangelist in Patmos," one of his most Raffaellesque works, and a picture of the "Annunciation."

In the Cathedral of Modena there is a remark-

ably fine example of his work, an altar-piece of "The Madonna in Clouds with Saints," and in the Picture Gallery of the city is a similar altar-piece, having the same subject, only that the saints are different in each. The celebrated "St. George" of the Dresden Gallery is an early work by Dosso, and is a variant of the smaller picture of "St. George" by Raffaello, now in the Louvre, which was painted for the Duke of Urbino. The "Vision of the Four Fathers of the Church," of the Dresden Gallery, is another of his distinguished works, and was formerly in the Cathedral of Modena.

Dosso's more distinctive style is best illustrated in his mythological subjects. The "Circe" of the Borghese Gallery is a most romantic work, and is a masterpiece belonging to his middle period. The enchantress is seated in a beautiful forest landscape under the trees, through the foliage of which mysterious lights are streaming. Her figure is of a pleasing and graceful form, she wears a richly-coloured robe and a turban which gives her an Oriental air. In a confident and triumphant way she exercises her necromantic spells over the beasts and birds that appear within the magic circle at her feet. A more crowded composition is his earlier work, "A Merry Party," in the Pitti Gallery at Florence. This is a bacchanalian subject, where an assembly of half-nude men and women are pressing around a table, on which there are some masks and musical instruments. A very fine and romantic work is "A Muse Instructing a Court Poet" (?),



HOLY FAMILY WITH S. ELIZABETH. HAMPTON COURT: DOSSO DOSSI

Bourke

No. 1234, in the National Gallery. The heads and shoulders of the two figures are life-size. The woman on the left, representing a muse, is pointing straight out with her left arm as she speaks, and inclines towards the man on the right. She has a wreath of jasmine in her hair, and her under-draperies are rose-pink and cream-coloured, partly over which she wears a mantle of green. The man, who is an elderly person, wears a black biretta, with a sprig of jasmine, and has a black dress. The work is a good example of Dosso's clear, bright, and rich colouring and smooth painting.

In the "Holy Family with Saint Elizabeth," No. 420, of the Hampton Court Gallery, we have one of Dosso's most original compositions, which shows a fine sense of pattern and an unconventional treatment of this subject. The central group of the Virgin, S. Elizabeth, and the Infant between them, all seated in a garden, forms an equilateral pyramid, the apex being the Virgin's head. Behind, on the left, is the upright, but slightly inclined, figure of St. Joseph, and the head of another saint looking over his shoulder, and this group is balanced, on the right, by the landscape and sky, where some cherubs appear in the clouds above. Under and through the dark cloud breaks and flashes the slanting shafts of light. The Virgin is represented as a handsome lady with richly-coiffured golden-auburn hair, against a circular halo of yellowish light. The upper part of her dress and sleeve is pale rose-pink, and her mantle of dark blue

is richly embroidered in gold. S. Elizabeth is dressed in draperies of sober shades of yellowish brown. St. Joseph's dress is rose-red of a deeper shade than the Virgin's. The flesh-colouring is blonde in tone, with a slight carnation in the Virgin's cheeks, and the landscape and foliage in broken tones of grey-greens. This highly interesting picture is distinguished by its decorative balance of light and shade. It is an early work, probably painted at Mantua in 1512.

At Hampton Court there are two fine examples of Dosso's portraits, the "St. William taking off his Armour, or Portrait of Charles Audax, Duke of Burgundy," No. 192, which is the original of the copies at Vienna and Frankfort, and the "Portrait of a Gentleman," No. 80, which, though damaged, is a fine work, Giorgionesque in feeling and rich in its colour-harmony of green, purple and gold.

GAROFALO, BENVENUTO TISI (1481-1559), better known as Garofalo, was a distinguished artist of the Ferrarese school. He was born at Ferrara, and was a pupil of Domenico Panetti, and studied also for a short time with the Cremonese painter Bocaccino at Cremona, and afterwards went to Rome for a further period of study. In 1501 he returned to Ferrara, and worked with the Dossi brothers, who influenced him very much. The best of his works of this early period is "The Adoration of the Shepherds," now in the Borghese Gallery at Rome, and in the same gallery is "The Descent from the Cross," which he painted in 1508. He again

went to Rome in 1509, and remained there until 1511, where he sought, and obtained, the friendship of Raffaello and worked with him as his pupil. The influence of the great master is strongly marked in the subsequent work of Garofalo, and also the Raffaellesque influence seen in some of the works of the brothers Dossi is due to their association with Garofalo at Ferrara. After leaving Rome in 1511 he went to Mantua, and worked there for a short time with Lorenzo da Costa, returning again to Ferrara, where he finally settled in 1512 and, under the patronage of Duke Alphonso I, he produced many altar-pieces, smaller pictures and frescoes, and often worked in company with the brothers Dossi on several large undertakings for the Duke of Ferrara.

His pictures are distinguished for the graceful types of his figures, and for the Raffaellesque softness of execution and strong colouring. They are chiefly found at Ferrara and Rome, but a good number are at Dresden, and four of them are in the National Gallery, one of which is the large altar-piece, No. 671, "The Madonna Enthroned under a Canopy with Saints," a work of 1517, and the other three are small pictures, "The Agony in the Garden," a "Holy Family" and "The Vision of S. Augustine."

LUDOVICO MAZZOLINI (1481-1530), also called Mazzolini de Ferrara, was born at Ferrara. It is quite likely that he owed his early training to Panetti, Ercole de' Roberti and Lorenzo da Costa, but Ercole perhaps has the greatest

claim for consideration as his master. As he advanced in his practice he came under the strong influence of Dosso Dossi, who was his contemporary, and it was from Dosso that he received the incentive to develop the romantic vein that runs through all his works.

Mazzolini's pictures are painted in clear tones of bright and strongly contrasting colours, and executed with an almost microscopic finish and neatness. His heads, especially, are laboured to hardness, and finished like the work of a miniaturist. The features in some of his faces have a pronounced sharpness of drawing and execution, which intensifies the austerity, and sometimes quaintness, of the expressions. The finest work in Mazzolini's pictures is found in his wonderful heads, where he seems to have put forth all his strength, and in the painting of which he has not been excelled by any of the contemporary Ferrarese. His draperies are more capricious in design and drawing than natural in cast or arrangement, and though his pictures are lacking in atmosphere they are extremely interesting as examples of rich illumination. In many of his works he has used gold, sparingly, in fine lines and hatchings to heighten the lights and to enrich the colours of his drapery.

Most of his pictures are small in dimensions, and when he did paint them larger than cabinet-size he filled them with a numerous crowd of small figures. His largest work, and the only one where the figures are life-size, is the "Adoration of the Child with SS. Benedict and

Albericus," in the Civic Gallery at Ferrara. The Uffizi Gallery at Florence contains three of his works, "The Nativity," "Massacre of the Innocents," and a "Holy Family." In the Doria Palace, Rome, there are two of his pictures, "The Expulsion of the Money-Changers," No. 128, and "The Entombment," No. 137.

The more distinctive style of Mazzolini's art is nowhere better seen than in his picture of "Pharaoh and His Hosts Overwhelmed in the Red Sea," now in the National Gallery of Ireland at Dublin. The painting is on panel and measures about 5 ft. in length by 4 ft. in height, and is larger than the average size of his pictures. The composition is crowded with figures and horses, all rendered with great spirit and lively animation, and the colouring is remarkable for its vivid and extraordinary brilliancy. The prevailing colours in the figures, horses and draperies are red, brown, orange and white, against the almost flat blue of the engulfing sea. The Egyptian host are struggling in the waves, on the left, and on the elevated ground on the right are the Israelites with Moses, who is stretching his rod over the waters. Over them in the clouds Jehovah is seen, and the archangel St. Michael, mounted on a dark-coloured horse. The principal heads in the picture furnish excellent examples of Mazzolini's spirited execution and characteristic studies in expression.

The National Gallery, London, contains four small works by Mazzolini, namely, two versions of the "Holy Family," Nos. 84 and 169, "The

Woman taken in Adultery," No. 641, and "Christ Disputing with the Doctors," No. 1495, all of them being characteristic examples of his brilliant colouring and carefully finished execution. At Berlin he is represented by an early triptych, dated 1509, and a picture of "Christ with the Doctors in the Temple," a work of 1528, where the figure of the youthful Christ is very graceful in pose and action, and the heads of the surrounding Scribes and Pharisees are extremely spirited, some having a fantastic quaintness of expression. The "Adoration of the Magi," No. 218, in the Villa Borghese at Rome, is a good example of his brilliant colouring.

CHAPTER XI

THE BRESCIAN PAINTERS

IN the fifteenth and during the first decade of the sixteenth century, painting in Brescia more or less reflected that of the Paduan, Milanese, and Bolognese schools, but later, in the hands of Romanino, Moretto, and others, it became strongly Venetian in style and character. Before Romanino's time, however, there were two Brescians, namely Vincenzo Foppa (1427-1515-16) and Floriano Ferramola (died 1528), of whose lives and works it will now be necessary to say a few words. The former, though born in Brescia, where he spent some years of his early life, and also about twenty of his latest years, worked during his middle period in Milan, Pavia and Genoa. He is usually classed as an artist of the Milanese school, and prior to the advent of Leonardo in Milan, Foppa enjoyed the reputation of being the most distinguished and most individual painter in Milan, but he and all the other Milanese succumbed to the spell of the great Florentine and rapidly lost their old individuality.

It is not known to whom Vincenzo owed his early training, but his first efforts show that he was influenced by the early Veronese and Umbrian painters, and also in some measure by Jacopo Bellini.

His work has a precise and decorative quality of line, pure and vivid in colouring, and remarkable for the beauty of the landscape backgrounds, accuracy of perspective and foreshortening, recalling the art of Pisanello and Gentile da Fabriano. His earliest known work is a beautiful little picture, in the Nosedà Collection at Milan, of "The Virgin and Child with Angels," in which the early Veronese influence is clearly seen. Numerous pictures of this subject by Foppa may be seen in the public and private collections at Milan. He painted in the tempera method on wood panels, and used his colours in a full and liquid state, with careful blending of the tones. Sometimes he employed gold in the heightening of the lights in his draperies, and in some cases as a ground on which he modelled the local colours of the draperies, leaving the gold to show on the salient parts as high lights. This effect he also obtained by judiciously removing portions of the colour that had been previously painted on the gold ground, as may be seen in the grey dress of the Ethiopian King, the central figure in the "Adoration of the Magi," No 729, of the National Gallery. This is one of Vincenzo's most important works, and belongs to his late period, about 1489-1490, the probable date of his fresco of "Gian Galeazzo Sforza," in the Wallace Collection, London, a work which originally adorned the Medici Palace at Milan. Before this time he had painted for the church at Savona a large altar-piece of the "Virgin and Child with a Donor," in which work he was assisted by Lodo-

vico Brea, a painter of Nizza, also the *Pieta* now in the Berlin Museum, and the "S. Sebastian," in the Castello Museum at Milan.

Foppa was an expert worker in fresco, and painted many frescoes in churches and palaces at Milan, Pavia, Genoa, Savona and Brescia, but only fragments of his work in this medium have survived. In Room II of the Brera at Milan there is an interesting and valuable collection of frescoes of the Lombard school, chiefly fragments taken from old churches and religious houses. Among these examples are works by Foppa, Luini, Ambrogio Borgognone, Bramantino and Gaudenzio Ferrari. The fragment of the fresco by Foppa represents the Virgin and the Child, seated on an Oriental carpet. SS. John the Baptist and John the Evangelist kneel at either side, under an arch of coloured marbles which is adorned with inlaid medallions. In spite of its cracked and injured state it still shows the masterly modelling of the flesh-tones, the firm outlines, and the luminous purity and brilliance of the colouring, in such parts where the original painting is still preserved.

Vincenzo had a great many pupils and followers in Milan, among whom were Luini and Borgognone, who inherited much of their master's feeling and charm. Besides these the painters Butione, Zenale, Bramantino and others were indebted to Vincenzo for much of their art education, before they became obsessed with the Leonardesque spirit and influence.

When Foppa returned to Brescia to spend the

remaining years of his life among his own people and the scenes of his youth, he was warmly welcomed by the Brescian Council, who granted him a yearly pension of 100 lire, in return for which he decorated the public edifices with frescoes. His first work of this nature was the decoration of the *loggetta* of the Piazza Becchia. Afterwards, and until the end of his life, he was chiefly engaged in painting frescoes in the churches of Brescia, most of which, however, have now perished, but still a few faded remains may be seen in the churches of S. Maria del Carmine, and in Santi Nazaro e Celso, and also in the latter church an "Annunciation," painted on the organ-wings. He died in 1515, or 1516, and was buried in San Barnaba of Brescia.

The Brescian painter, Floriano Ferramola, who worked in the latter half of the fifteenth and early part of the sixteenth century, was a follower of Vincenzo Foppa, but was also influenced by Costa and Francia of Bologna. He was not an artist of pronounced accomplishments, but seemed to have been well employed in painting frescoes and tempera pictures for his Brescian patrons. His frescoes have nearly all perished, as most of them were painted on the outside walls of houses. His earliest signed and dated work (1513) is a "Madonna and Child with Saints," now in the Berlin Museum. In the Church of Santa Maria at Lovere, on the Lago d'Iseo, there are some of his frescoes, consisting of a series of half-length figures of the twelve apostles, in the spandrels of

the nave arches, and below is a band with medallions containing figures of saints. These works bear the date of 1514. In the same church is the interesting organ-screen which Ferramola had painted in 1518 for the Church of San Faustino at Brescia. On the outside shutters is the subject of "The Annunciation," and medallions with figures of saints and bishops. The paintings are in tempera on canvas, and the figures are life-size. Ferramola's figures are lean and angular in drawing, affected, but often graceful in pose, and well-proportioned. His flesh-colouring is warm, but inclined to be dull and heavy, and his angular draperies are more positive and hard in colour than harmonious, but in his later work he occasionally showed flashes of a more modern softness, both in execution and colouring, adopting the silver-grey shadow-tones, that are characteristic of Moretto's work.

GIROLAMO ROMANINO (1485-1566). Girolamo Romani, or Romanino, was born at Brescia, where his ancestors had settled. They came from the village of Romanino on the Serio, which accounts for the painter's surname. There is nothing definitely known of his early life and education in art, but it may be presumed that he naturally adopted the manner and style of the Brescians around him, and studied for some time with native painters, who had themselves acquired some knowledge of the Venetian principles and practice, for almost from the very first his work was imbued with Venetian feeling and colouring.

He was considerably influenced by his fellow townsman and contemporary, Girolamo Savoldo, and by Pordenone.

Romanino spent most of his life in Brescia, industriously working in the city and vicinity. He visited Padua in 1513, Cremona in 1517, and was in Trent during 1531 and 1532, where he executed various commissions, among which were the fresco-decorations in the Castello del Consiglio at Trent.

The works of his first period, from about 1510 to 1530, which has been called his "golden phase," are distinctly Palmesque and Giorgionesque, in regard to the full and fleshy roundness of the human form, the glowing richness of colouring, softness of contours, and the application of his colours with a full brush and in a very liquid state. The warm lights and lustrous shades of his flesh painting, and the deep contrasting colours of his draperies of his early phase, are extremely harmonious, but he gradually abandoned his "amber and gold" arrangements for cooler schemes, where he developed a more blond phase, producing in some of his later works still cooler harmonies of silver and pearl, which anticipated Moretto's colour-arrangements, and also the tertiary tones of Paolo Veronese.

The finest example of Romanino's golden phase, though it has been injured, and in parts repainted, is the noble altar-piece in San Francesco at Brescia, where the Virgin on her elevated throne is surrounded by six canonised Franciscans, who offer homage to her, and to the infant Saviour

sitting on her knee. At the sides of the throne SS. Anthony and Francis stand in quiet and devout attitudes silhouetted against the brilliant clouds of the background sky. The four other saints who kneel below, and whose heads are in profile, are remarkable for their devoutness and individuality of expression; two of them wear the modest habit of the friar, while the two in the foreground are grandly attired in rich canonical robes. Two chubby boy-angels are perched on the arms of the throne, and hold up the rich damask drapery that forms a background to the Virgin. The symmetry of mass in the figures and the arched framing of the noble architecture are similar to many Venetian altar-pieces of this subject, and the light and shade is well balanced, but above all it is a masterpiece of brilliant colouring.

An important example of his work is the fine altar-piece of "The Nativity," which he painted in 1525 for Sant' Alessandro, at Brescia, and is now in the National Gallery, No. 297. The general scheme of colour is not quite so warm as that of his earlier works, but is still of a pleasing harmony. In the central compartment the Virgin and St. Joseph are adoring the Infant, who lies on a white drapery in the manger. The Virgin is represented as a matronly and comely person, pleasant and gracious in expression, and dressed in a deep blue mantle of brocade, lined with a warm green, over a crimson robe. St. Joseph, who has a kindly and thoughtful countenance, wears a black robe and a cloak of reddish-brown.

Silver-grey tones prevail in the distant landscape and sky, and in the clouds above are six boy-angels. The upper and lower panels of the sides contain figures of saints, the best of which is the fresh and youthful St. Alexander, on the left, who holds a banner and wears a coat of armour.

After this time the creations of Romanino showed the influence of Pordenone, in the broader and heavier types of heads and greater muscularity of his figures, especially in the children, angels, and cherubim, and his colouring, though still rich, sparkling, and luscious, became cooler, owing to a more extended use of whites and greys in the draperies, haloes and skies. This was quite likely due to the influence of Savoldo's cold and slaty colouring, that not only affected the later work of Romanino, but also that of Moretto and other Brescian painters.

Examples of Romanino's silvery-toned pictures may be seen in the Martinengo Gallery at Brescia, where his works abound; among them is the "Adoration of the Shepherds," painted for San Giuseppe at Brescia. The Virgin wears a white mantle which spreads out on the ground so as to form a bed on which the infant Saviour lies. The background is a quiet landscape under a pearly grey evening sky. A silvery tone pervades the work, though there are some passages of rich colour in the composition. The infant Christ, and the three foreshortened and muscular angels in the air, who are singing from a scroll, recall the bold and broad types of Pordenone. Similar in colour and in breadth of execution is the *tondo*

in this gallery, of the life-size bust of "Christ Bearing the Cross." The figure of the Redeemer is grand in attitude and action; the sleeves of his robe are white, and the general tone is of a mellowed, silver hue.

Romanino was commissioned to paint a fresco in the old castle of Malpaga, near Bergamo, which had been restored, or rebuilt, by the famous *condottiere*, Bartolommeo Colleoni. This fresco depicted the scene of the presentation of a baton of command to Colleoni by the pope, Paul II, in the presence of his cardinals, on Colleoni's undertaking to lead an army of Crusaders. The work was painted on the walls of a court in the castle, but only a few ruined fragments are now left. He painted many frescoes in village churches in the vicinity of Brescia during his later period, in which his method of execution became very broad and simple, and where he laid in large and almost flat masses of luminous colours, evidently with great swiftness, but sureness, of hand. In his frescoes he more particularly adopted the manner, the forms, and sometimes the design, of Pordenone.

Some greatly-injured remains of his works are still in evidence in the Castello del Buon Consiglio at Trent, where the staircase walls and the upper and lower rooms were decorated by him in the years 1531 and 1532 with various mythological scenes, and single allegorical figures. North of Brescia, in the village of the Val Camonica, the remains of his frescoes can be traced in many of the parish churches. At

Pisogne, the Chiesa della Neve was adorned with a large series of frescoes by Romanino, where he depicted episodes in the life of Christ, and also sibyls, prophets, saints and children. Some of these works, however, have been whitewashed over, others have been cut out and carried off, and what remains is now much faded and injured. The inhabitants of these villages were extremely anxious to have their churches decorated by Romanino, but we are told they were not at all punctual in their payments for the work. It is mentioned in the painter's income-tax return of 1534, that the "Men of Pisogne" are among his debtors for 150 lire. In another mountain-village church he had painted a St. Christopher with a very scanty dress, and when the stingy community objected to the short garment of the saint, the artist replied, "Short skirts are the consequence of short pay."

SAVOLDO, GIOVANNI GIROLAMO (1480 ?-1550 ?). Savoldo was a contemporary of Romanino, and in some instances their works afford proof of a reciprocal influence. Little is known of Savoldo's early life, except that he was born at Brescia, and it is said that he was descended from a noble Brescian family. He formed his style on the study of the works of the Venetian masters, and in numerous cases the influence, in turn, of G. Bellini, Giorgione, Titian, Del Piombo, Porde none and Lotto was so strongly marked in his pictures, that they have been ascribed respectively to one or other of these masters, but this is all the more astonishing when it is considered

that he invariably painted in a much colder or greyer key than any of the Venetians of his time. In some modification of this statement it must be pointed out that in flesh painting he usually kept the lights warm but low-toned, but in the half-tones and shadows he preferred to use cold colours, as greys, dull purples, or slaty tones, not only in flesh-shading, but in his draperies, landscapes and skies. The Brescian painters were all fond of using grey tones, but while Savoldo kept to slate-greys, his more distinguished contemporary, Moretto, attracts us by the silver-toned variety found in his works.

Notwithstanding Savoldo's cold, heavy, and dusky colouring, his figures, in spite of the large size of their heads, are otherwise good in drawing, and characterised by a healthy robustness, and in his broad manipulation and fusion of tones he displays a masterly technical ability. The pictorial composition of some of his altar-pieces, and other works, would suggest an intimate acquaintance with Florentine design. His visit to Florence when quite a young man, where in all probability he worked for some years, would account for this. The earliest record, where he is mentioned as a "painter," states that he was made a member of the Guild at Florence in 1508. He spent many years of his life in Venice, and painted most of his pictures there, but the exact year of his departure for that city is not known. There is a record of his being in Venice in 1526, and that he was still living there in 1548.

About 1521 Savoldo went to Treviso, probably from Venice, in order to finish the altarpiece in San Niccolò, which had been begun by Fra Marco Pensaben, an indifferent Venetian painter. Savoldo, however, remodelled the whole design and repainted the work. The picture is on wood and of large dimensions, measuring 20 ft. in height by 12 ft. in breadth. The subject is the "Virgin and Child with Six Saints." The figures are larger than life-size. The composition is Bellinesque in the stateliness of its well-ordered symmetry, as well as in the types of the figures. The Virgin is seated on an elevated throne, which is almost covered behind her with a dusky-green drapery that extends below and forms also a background for the charming Bellinesque angel, who is seated on the lower step of the throne playing a viol. The six attendant saints are broad and heavy in type. A circular arched rotunda, supported on columns, rises above and behind the figures and forms an elegant structure of a pure classic design; through the central opening is seen the broad expanse of sky and clouds. From the absence of brilliancy in the light and shade the picture has almost a twilight effect, so characteristic of Savoldo's work.

In the Martinengo Gallery at Brescia there is a much-injured painting of the "Nativity" which was formerly in the Church of San Barnaba. The Virgin and St. Joseph kneel before the Infant in the stable, and shepherds are seen in the distant

landscape. The colouring is cold but harmonious, and the scene is represented in the evening twilight.

One of Savoldo's most important works is the large altar-piece, "The Glory of the Virgin," No. 114, in the Brera, Milan, which was painted for San Domenico of Pesaro. In composition and in general feeling it is distinctly Venetian. The Virgin, with the Child on her knee, is seated above on a fleecy cloud, her right arm extended in blessing. She is clothed in voluminous Titianesque draperies, and is adored by an angel on the left, and another, on the right, is blowing a trumpet. Four male saints below, of heavy types of form, are looking upwards at the group in the clouds. There is some careless drawing in the draperies of the saints which contrasts unfavourably with that of the figures in the upper part of the picture. The flesh-tones are warm in the lights, but very cold in the half-tones and shadows. A spacious sky and beautiful landscape contribute largely to the general luminous and harmonious effect, and in regard to the technique of the painting Savoldo here presents a convincing illustration of his best manner.

In the Hampton Court Gallery Savoldo is represented by his picture of "The Holy Family with Two Donors," No. 144. The painting is on canvas, and the figures are half-length, full-size. For a long time it was thought to be a work by Pordenone, while some critics declared it was a genuine example of Savoldo's art, but some years

ago the matter was set at rest by the discovery of the painter's name in the upper right-hand corner, where it is signed "*Savoldus da Brescia faciebat, 1527.*" In the Picture Gallery at Turin there is a highly-finished "Nativity" by Savoldo. The Holy Infant is adored by the Virgin, and worshipped by the shepherds in a mountain landscape, under a beautiful and dusky evening sky, after sunset, the time of day often depicted by Savoldo, for he was very fond of painting such atmospheric effects which are seen in the evening just after sunset. A fine example of this effect is seen in his highly poetic conception of "S. Jerome at Prayer," which is now in Lady Layard's Collection at Venice.

The portrait of a "Knight in Armour," No. 1518, in the Louvre, is a work of his later period. The knight is represented as a half-recumbent figure in a gloomy chamber, where he is reflected in mirrors behind him. A replica of the same picture has been erroneously called *Gaston de Foix*, and both were formerly ascribed to Giorgione. It has been a matter of much comment that though Savoldo had been ignored, yet for many years after his death his works were very frequently assigned to other painters. It is satisfactory, however, to learn that during his life he was highly esteemed as a painter, and also that in recent times he has been gradually and rightfully coming into his own.

MORETTO DA BRESCIA (1498-1555). Alessandro Bonvicino, better known as Moretto, was born at Brescia in 1498, and was the most distinguished

painter of his time in Northern Italy, outside of Venice, and, if we except the limited few of the highest rank, he was unrivalled by any of the Venetian masters. His early master and companion was probably Ferramola, whom he assisted in the execution of the organ-screen paintings for the Cathedral of Brescia in 1518, and also about the same time in the decoration of the organ-shutters for San Faustino at Brescia, which are now in the church at Lovere. Moretto's early works show that he was a follower of Romanino, and was also greatly influenced by the work of the Palmesque painters of Northern Italy. The works of Palma Vecchio, and more particularly those of Titian, had great attraction for him, and it is thought that he worked for some time in the studio of Titian while still a young man. His colouring of the flesh is more varied than that of the Venetians, and in general he kept to the cooler schemes that characterised the Brescian school, that in his work gradually developed into beautiful and luminous harmonies where silvery-toned greys were predominant. In many respects the Veronese school of painting resembled the Brescian, but particularly so in colouring. Romanino's, and more especially Moretto's silver-grey schemes, are reproduced in the works of the painters of Verona, and these Brescian masters not only furnished the foundation on which Veronese built his beautiful colouring, but also valuable suggestions for the structural design of his great decorative compositions.

The earliest dated work by Moretto is "Christ Appearing to a Donor," No. 177, of the Lochis Gallery at Bergamo, which bears the date of 1518. In 1521 he collaborated with Romanino in the decoration of the Chapel of Corpus Christi of San Giovanni Evangelista at Brescia. Moretto's share of this work are the last three canvases on the right, namely "Gathering of the Manna," "Elijah in the Desert," and in the lunette, "The Last Supper." On the pilasters he painted SS. John and Luke, and six half-lengths of prophets above. These works show the influence of Romanino, and in some degree that of Raffaele. The figures are graceful in pose and action, and of a lively animation. Their present dim and injured state precludes any consideration of the colouring.

An early work is the altar-piece of "The Massacre of the Innocents," on the third altar to the right in San Giovanni Evangelista, a church where Moretto at various times in his life had been employed. The composition is copied from an engraving by Marcantonio after Raffaele. The figures are carefully drawn and painted in a smooth and solid technique, while the colouring is now dim and cold, but silvery.

In his use of this design we can see that Moretto was educating himself in Umbrian forms, action and feeling, and especially in regard to the graceful type of Raffaele's female figures, of which type there are many reminiscences in Bonvicino's subsequent works.

One of his finest altar-pieces is "The Coronation



Alinari

CORONATION OF THE VIRGIN. CHURCH OF SS. NASARO E CELSO, BRESCIA :
MORETTO DA BRESCIA

of the Virgin," in SS. Nazaro e Celso at Brescia. The Virgin, a graceful and bending figure, kneels in the clouds before the Saviour, who crowns her, and below, on the left, is the beautiful and youthful figure of S. Michael, who has his foot on Satan. Behind him is S. Joseph, who is gazing above, while on the right S. Francis kneels in prayer and S. Nicholas stands close to him. The beautiful and slender figures of the Virgin and S. Michael are reminiscent of Raffaello, as well as the halo of small angels above. The colouring is bright and very harmonious, inclining to a silver grey. In conception and feeling this is the best of the three altar-pieces by Moretto in this church. The other two, with the subjects of "Christ in Glory" and "The Nativity," are now in a badly damaged state. In the sacristy there are also two other paintings by Moretto. Adorning the high altar of this church is the fine altar-piece by Titian, where the subjects of "The Resurrection with SS. Sebastian, George, and a Donor" and also "The Annunciation" are represented. Messrs. Crowe and Cavalcaselle, when writing of the "Resurrection," say that it was "long a subject of study to the artists of the Brescian School."

Most of the churches in Brescia contain examples of Moretto's skill in fresco, tempera, and oil. In the small Church of San Clemente, where his remains are interred, and where a modern monument has been erected to him, there are five of his works. On the second altar on the right is the charming composition where

S. Cecilia appears between SS. Lucy and Barbara, and in front of a niche are SS. Agatha and Agnes. All the saints are holding the attributes of their martyrdom. This once beautiful picture is now quite spoiled by repainting. Other side altar-pieces by Moretto in this church have the subjects of "S. Ursula and her Virgins," "SS. Catherine of Alexandria and of Siena with SS. Paul and Jerome," and "Melchisedech Offering the Sacrament to Abraham." Above, in the heavens, Christ lies on His Cross, leaning His head on His right arm, and below is a landscape. But Moretto's most important and finest work in San Clemente is that which adorns the high-altar, where the Virgin, with the infant Saviour, is seated on a throne that rests on a semicircular entablature. The arches are adorned with garlands of foliage and fruit, in the midst of which are cherubs at play. In a niche below S. Clemente gives the benediction to four saints. The figures, which are life-size, are very stately and dignified, and are evenly distributed in this orderly and well-balanced composition.

In the Church of San Francesco, third chapel on the right, is Moretto's grand and noble composition, "The Majesty of S. Margaret, with SS. Jerome and Francis." This altar-piece is painted on wood, and the figures are life-size. S. Margaret, a graceful and dignified figure, clothed in ample draperies, stands in the centre, her foot on the prostrated monster, and holding a double cross. S. Jerome is on the left and S. Francis on the right. The work is signed and

dated 1530, a time when Moretto had attained to the fulness of his powers and was executing his finest works. The "S. Margaret" and other works of this period recall the broad and stately manner of Pordenone and Palma Vecchio. A carefully-graduated modelling of the colour-tones, and a smooth and polished surface, distinguishes the technique, while the colouring is of Moretto's usual low-toned, soft, and dusky harmony.

The influence of Palma and Pordenone is further exemplified in his noble picture of "S. Justina," in the Imperial Gallery at Vienna. Nothing could exceed the beauty and stately dignity of the matronly form of S. Justina, as she inclines her head towards the kneeling and adoring knight on her left. In her extended right hand she holds the palm-branch of victory, and with her left she grasps a fold of her cloak, a richly-patterned velvet brocade. The unicorn, the emblem of chastity, kneels on S. Margaret's right, and a brilliant landscape, with a light and silvery sky, forms the background. For a long time this fine work was ascribed to Pordenone. The figure of S. Justina, however, in the majestic beauty of her face and stateliness of her pose is more particularly Palmesque, and may be compared with Palma's "S. Barbara" in Santa Maria Formosa at Venice, both of which in grandeur of conception have much in common.

In 1540 Moretto visited Verona, where he was engaged for some time in painting portraits and altar-pieces. For the Church of San Giorgio in Bradia, Verona, he painted the altar-piece, "The

Glory of the Virgin Mary," where, in the foreground below, S. Cecilia stands with the martyrs SS. Agnes, Lucy and Agatha around her. This very fine composition must have been one of his best works, but in its present state the colouring is dimmed and darkened and has, therefore, lost the brilliancy and delicacy it must have had when seen by Moretto's contemporaries. At this time he was again working in company with Romanino, who was also engaged in painting several works in this church. For another church in Verona Moretto painted the altar-piece of "S. Bernardino of Siena." This work was for some time in the possession of Dr. Facciolo of Verona, and is now in the National Gallery, London, No. 625. It is a large canvas, noble in design and treatment. S. Bernardino, dressed in greyish, dove-coloured garments, stands in the centre, holding aloft a disk with the letters I.H.S.; in his left hand he holds an open book, and at his feet are three mitres. S. Francis, in a grey dress, kneels on the right, and S. Nicholas stands in profile to the left; near him is S. Jerome, and S. Joseph, in dark green and amber-coloured dress, kneels and looks upward at the Virgin and Child above, who are attended by SS. Catherine and Clara. The general colouring, though subdued and grey, has some fine passages of more decided but broken tones such as we see in the works of Paolo Veronese.

Moretto was not only the precursor of Veronese in regard to his colour-schemes, but his influence is also seen in the design of the latter painter's

great monumental works, such as "The Marriage of Cana," "Simon's Feast," "The Family of Darius," and his other great supper-pieces. Of this class of picture by Moretto the most celebrated is his large work, "Christ in the House of Simon," which he finished in 1544 for the Convent of San Fermo of Monselice, and is now in the choir of Santa Maria della Pietà at Venice. This finely-composed design may be regarded as the prototype of Veronese's great decorative pictures of the Louvre, Dresden and London, and the model on which they were designed. Here we see the lofty hall and colonnades of the palatial house of Simon the Pharisee, the openings showing the landscape and sky beyond. Under a vaulted space Christ sits at a table and points to the sorrowing Magdalen at his feet, while two servants in lively attitudes are looking with great interest at the prostrate woman. On the left, Simon, with a turban on his head and dressed in a fur garment, looks on the scene with a calm and magisterial dignity. In the foreground is a dwarf jester with an ape on his shoulder. There are other figures of servants, and on the right is a group of richly-dressed women engaged in conversation. The figures are life-size and are relieved against the pearly grey architecture, which is drawn in admirable perspective.

Moretto was a most prolific painter, and has left numerous works which may be seen in most of the principal galleries and private collections in Europe. He painted many portraits which are still in existence and also many others of

which we have only the records remaining. One of his finest portraits is that of "An Italian Nobleman," No. 1025, in the National Gallery. It bears the early date of 1526, and is a full-length of a young man, refined in features, and standing in an attitude of great ease against the clear blue sky. He wears a red cap with an enamelled medallion and is dressed in varicoloured hose, a black mantle, and a dull orange doublet. In the same gallery is another of his portraits, supposed to be that of the "Conte Cesaresco," No. 299. It is a seated portrait of a gentleman who is leaning his head on his right hand and wears a deep green quilted doublet, an ermine stole and a blue cap with a plume. The flesh painting in both is well blended in clear, brilliant, and solid tones.

Other portraits similar in treatment are in the Martinengo Gallery at Brescia, one in the Pitti Palace, and another, of a botanist or doctor, in the Brignole Palace at Genoa, which bears the date of 1533. Moretto's best portraits usually belong to his early period and more or less bear evidences of his study of Titian, Palma, Lotto, and Piombo.

MORONI, GIAMBATTISTA (1520-25-1578). Though born at Bergamo, where he chiefly resided, and where many of his works are still to be seen, Moroni belongs to the Brescian school of painters. He formed his style on Brescian painting and mainly adopted the methods and colouring of this school, but was also considerably influenced by Lorenzo Lotto. He was



Mansell

PORTRAIT OF A TAILOR. NATIONAL GALLERY, LONDON: MORONI

the pupil of Moretto, and if we except his fine work in portraiture, his compositions are at their best only inferior imitations of his master's works. Examples of his religious pictures at Bergamo are "The Madonna and Saints," the altar-piece in the cathedral, on the first altar to the left, a late work, painted in 1576, two years before his death, a "Madonna" in Sant' Alessandro della Croce, and a picture of the "Madonna and Saints," in the Carrara Gallery, No. 188.

Moroni, however, achieved great distinction as a portrait-painter, in which branch of art he excelled, and has left many examples of his skill in portraiture, which are remarkable for their lifelike realism, sound technique, and quiet silvery colouring. His portraits were highly esteemed by Titian, who had a great admiration for Moroni, and it is recorded that when some of the Bergamask nobility approached Titian to have their portraits painted by him, he strongly advised them to go to their own countryman if they wished to have a true portrait.

We are fortunate in England in having many good examples of Moroni's portraits. No less than seven of them are in the National Gallery, the finest of which is the celebrated "Portrait of a Tailor," No. 697, known also as the *Tagliapanni*. He stands behind a table or board, a slightly bending half-length figure, his face three-quarters to the right, with his shears in his right hand and a piece of cloth in his left. He wears a cream-coloured doublet and red trunk-hose. The face is wonderfully lifelike and highly real-

istic. The whole painting is executed in a solid and carefully finished manner and the general tone of this attractive work is a mellowed greenish-grey. In his interesting "Portrait of an Italian Nobleman," No. 1022, the colour-arrangement is colder, almost black and greyish white, relieved only by the buff colour of his jerkin and the red sun device on his plumed helmet, but in his "Portrait of an Italian Lady," No. 1022, a warmer scheme of colouring is adopted. The lady is seated in an arm-chair, her underdress is of a gold tissue, over which is a robe of orange satin, which, together with her warm flesh-colour makes a harmony of analogy and contrasts agreeably with the cool greys of the light wall behind and the inlaid marble of the pavement. The remaining portraits, of men, in the National Gallery by Moroni, Nos. 1024, 1316 and 2094, have the same general black, white and grey colour-arrangements, with the exception of the flesh-treatment, which in these examples are warmer in tone, inclining to reds and golden browns. The Brera and Ambrosian Collections at Milan, and the galleries at Bergamo, Brescia, Berlin, also Philadelphia and Newport, U.S.A., contain examples of his portrait painting.

In the National Gallery at Dublin there is a very fine and interesting portrait-group by Moroni, remarkable for its unusual richness and brilliancy of colouring. The group consists of a man and his two children, and is probably a late work. The man is dressed in black, with a white ruff at his neck, and has white cuffs; his

hands are on the shoulders of his two young children, who stand in front of him, looking out at the spectator. They wear quaint costumes with very long skirts, that of the child on the right is of a bright saffron yellow, and the other child wears a robe of rose-pink. The draperies are painted in a frank and direct manner, and the flesh-portions are painted in warm, clear tones, finished in a Venetian-like scumbled and stippled grain.

Vandyck was considerably influenced by Moroni; it is known that he visited Brescia in 1622, most likely in order to study the portrait-painting of the latter master. Giambattista Moroni died at Bergamo on the 5th of February, 1578.

CHAPTER XII

PAINTERS OF PARMA

CORREGGIO (1494–1534). Antonio Allegri, surnamed “Correggio,” from his birthplace, a small town near Modena, was a painter of the school of Parma. There is considerable obscurity as to his very early training, but the tradition is that his first master was Francesco Bianchi (Ferrari), a painter of Modena, who flourished about 1480. A picture ascribed to Bianchi of the “Madonna and Child,” with two saints, may be seen in the Louvre, No. 1167, and granted that this is an authentic work, Bianchi might very well have been Correggio’s first master, for, though paler in colour and less vigorous in the modelling of the flesh, it has much of the sentiment and feeling of Antonio’s work.

Correggio in his early youth went to Bologna, where he met Francia and Lorenzo Costa and worked with them, probably as a pupil or assistant. Costa went to Mantua in 1509 and it is quite likely he took Antonio with him, and the young painter remained in Mantua for a number of years. While there he was greatly influenced by Mantegna’s work, for although this great master died in 1506, Correggio would have seen much of his work in Mantua, and besides it is maintained that he worked with Mantegna’s

son, Francesco, as his pupil or assistant for some time in Mantua. It might reasonably be argued that a painter like Correggio, whose art was, in the execution, of a softer and fuller nature than Mantegna's and diametrically opposed to it, would learn little from the great Paduan, but the fact remains that he did learn very much indeed in the matters of foreshortening the human figure and perspective, as well as a good knowledge of composition and design, which he put in practice in his own later and great compositions. He therefore did not study the works of the austere Mantegna for their technique, nor for light and shade, nor for colour, but, when at Mantua, he was fortunate to meet the brilliant and fascinating Ferrarese painter, Dosso Dossi, who had worked in Mantua during the years of 1511 and 1512, and who was then about thirty-two years old, and whose influence was far-reaching on the younger painter. The pictures of Dosso are very remarkable, among their other qualities, for their daring, mysterious and subtle effects of gradated light and shade, as well as for their splendid schemes of colouring and a sense and feeling for aerial perspective. There is no doubt that Correggio at this time was greatly influenced by Dosso, and, as Mr. Berenson has pointed out, "From Dosso he got the impulse for that study of the effects of light, which in itself became in his hands a means of expression utterly undreamt of before."¹

¹ B. Berenson, *Study and Criticism of Italian Art* (Bell), London, 1912.

Correggio was one of the greatest masters of light and shade, which play over his figures in endless gradation. No master has ever excelled him in painting the effect of pure daylight and of clearness in the shadows. His shadows even are luminous, and instead of being merely negative darks have the beauty of colour toned in accordance with the colour that is reflected in them by adjacent objects and surroundings, and painted in an unrivalled technique. Of Correggio's execution, Ruskin says: "Other men have nobler or more numerous gifts, but as a painter, master of the art of laying colour so as to be lovely, Correggio is alone."

His figures express a rapturous consciousness of life, love and pleasure, even when they are most devotional. He is seen at his best when representing the emotional ecstasy of joy and gladness, but was not so successful in portraying grief and sorrow. The secret of Correggio's "voluptuous poetry" of colour, like that of his wonderful light and shade, is explained by *gradation*, and not by the mere selection of harmonious or contrasting tints arranged so as to form a general harmony. There is no quality of colour in Nature or in art so precious as that of gradation, and in Nature none so universal; it is the gradation of tints and tones which gives the palpitating and throbbing life to colour. Correggio was extremely skilful, not only in the gradating of his colours, but in fusing or melting one colour into another and still preserving a luminous clearness of tone. His easel-pictures

were painted on canvas, or sometimes on wood, on a prepared white ground, and executed in a medium that was a mixture of oil and varnish, which gave a translucent effect to the colouring. It has been said that in order to increase the fusion of the colours he placed his newly-executed pictures in the sun, or before a fire, but this statement cannot be accepted, unless Correggio used wax in the composition of his painting vehicle like the old Greeks, which is not by any means probable.

His early work, as regards the figures and design, shows the influence of Costa and Francia, and much also of his later work, but his light and shadow and colour, though distinctly his own, was founded and developed on the study of Dosso's work. Two of his earliest known works are "The Nativity," or "Adoration of the Child," in the Crespi Gallery at Milan, and "Christ Taking Leave of His Mother," now in the Benson Collection, London, both of which are in the master's Ferrarese style, which came from his study of Dosso. The great charm in both of these beautiful pictures is the masterly treatment of the softened light, streaming from the sky and illuminating in relative degrees the figures and salient points of the draperies and other parts, while all the rest of the picture, especially in the Milan example, is bathed in a general bluish-grey atmosphere. Other early works, painted before 1514, are "The Adoration of the Magi," Brera Gallery, the "Rest in the Flight," or "Repose in Egypt," in the Uffizi,

and the "Madonna Enthroned with Four Saints," known as "The Madonna of S. Francis," No. 150, in the Dresden Gallery. This large altar-piece is a remarkable work for a young man to have painted between the age of eighteen and twenty, for although there is a stiffness in the drawing of the figures and in the expressions, the general repose and simplicity of the composition are much greater than in his subsequent works, while the softness of the execution and great fusion of the colours reveal a surprising maturity in his technical methods. The beautiful and idyllic composition, *La Zingarella*, or "Gipsy Madonna," so-called from the turban worn by the Virgin, in the Naples Museum, was painted about 1516. The Madonna here is one of the master's finest figures; above her, floating in the darkened haze of the clouds, is a group of charming and animated angels.

Correggio was invited to Parma in 1518 by the Abbess, Giovanna da Piacenza, to decorate a room in the Convent of San Paolo. This was his first work of importance in mural fresco-decoration, and ranks among his greatest. The frescoes, which are still well-preserved, are executed in a delicate though broad manner, and like most of his work are soft and warm in colour. The subjects are taken from classic mythology, and represent over the chimney-piece of the room and principal wall "Diana returning from the Chase." The youthful Diana, of a graceful form, is drawn in her car by white stags, and is partially clothed in light draperies. On the ceiling a vine-

arbour is shown, and numerous oval openings in which charming groups of children, "Putti del Correggio," are playing hide-and-seek, caressing each other, and some plucking fruits that grow on the margins of the openings, while others hold the attributes of the chase. These graceful and attractive little genii are each a perfect embodiment of infantile gaiety, innocence and charm. Below are sixteen lunettes filled with mythological subjects, as The Graces, Fortune, Vestals, Satyrs and the Fates, treated in monochrome.

Correggio's next great work in fresco-decoration was the decoration of the cupola and choir of San Giovanni Evangelista in Parma, for which he was commissioned in 1520. The work was commenced in 1521 and finished in 1524. In the centre of the cupola is the representation of "Christ in Glory," surrounded by angels, and the twelve apostles, who, filled with wonder, are seated on the clouds below. Correggio in this work gives his first important display of foreshortening in the figure of Christ and others. Christ, who is suspended in the air as He ascends to His Father, is a grandly conceived and impressive figure, and the whole composition is Michel-angelesque in style. The work was in many parts restored in 1901-1904. The tribune behind the altar in this church was also painted by Correggio, but the half-dome at the end of the choir, which contained the "Coronation of the Virgin," was taken down in 1584 when the church was enlarged, and the central group of

the fresco is now removed to the library. Copies of all these frescoes were made by Annibale Caracci, and are now in the Museum at Naples, and the new dome of the choir was painted with a copy of Correggio's original work by Cesare Aretusi.

From 1518 to 1530 Correggio lived at Parma, during which period the majority of his greatest works were produced. Two years after the S. Giovanni frescoes were completed he commenced his still more important task—the decoration of the octagonal dome of the Cathedral at Parma, on which he was engaged from 1526 to 1530. In this great work, where the subject is “The Assumption of the Virgin,” the austere principles of architectural and monumental decoration are sacrificed to the glorification of physical beauty. He had little or no consideration for the solid surface of the cupolas or walls on which he painted his lovely creations of ecstatic and enraptured beings, soaring in happy and joyous multitudes, or hovering in the heavenly ether. In the “Assumption,” and in all of his great mural decorations, the figures are suspended in space or are striving to soar away from, and through, all obstacles that would bind them to the earth and separate them from the pure air and light of the heaven beyond. However beautiful the light and shade, colouring, natural charm and clever foreshortening of the figures in the “Assumption,” the composition suffers from its entire want of repose and from Correggio's disregard of the dome surface as an architectural feature. To

make any simulation of "pockets" or holes in the wall, or to attempt to destroy the solid or flat surface of the walls in other ways, is to give an "illusion of reality" which might be justified in easel pictures, but defeats the true aims and ends of monumental-decoration.

In the upper centre of the cupola is the extremely foreshortened figure of Christ, who rushes downwards to meet the ascending Virgin; further downwards are male and female figures of saints, also very much foreshortened. Still lower is the main group of which the Madonna is the central figure. She abandons herself in an ecstasy of rapturous joy, her arms outstretched, her head and the upper part of her body foreshortened and thrown back, and is borne upwards partly by her own volition and supported partly by angels. Around and below her are a numerous throng of saints, angels and beautiful children; most of them are foreshortened figures, some of them so much so that only some of their limbs are visible. All these divisions are contained in the upper half. In the under part are groups of the apostles gazing reverently at the ascending Virgin. In the pendentives below the cupola are figures of the patron-saints of Parma, seated on clouds and surrounded by angels. Over all the numerous host of saints and angels is diffused a triumphant and rapturous joy, which is in complete harmony with the jubilant ecstasy of the Virgin herself.

In the twelve years of his residence at Parma Correggio painted many of his best easel-pictures,

besides his great frescoes, several of which are in the Gallery of Parma. Here may be seen his picture of "The Martyrdom of SS. Placidus and Flavia" with two other saints, painted about 1527. This is one of Correggio's finest works, and a pleasing and attractive picture in spite of its subject. The ecstatic figure of S. Placidus is especially beautiful. The colouring is clear, refined, and subdued, and the whole picture, with its brilliant landscape, is bathed in light. A companion picture, also remarkable for its picturesque treatment of light and shade, is the "S. Jerome," known as *Il Giorno* or "Day," and is celebrated for its radiant atmosphere and picturesque effect of the pure light of day that is diffused over the work. The Virgin and Child are seated in the centre, Jerome is on the left with a beautiful angel, who is pointing out to the Infant something in the book which is held by the saint. The kneeling Magdalen on the right, who kisses the Infant's foot, is the finest figure in the picture. In this gallery there is also "The Repose During the Flight into Egypt," known as the *Madonna della Scodella*, so called from the cup the Virgin holds in her hand. This is a charming work, soft and warm in execution and colour, and masterly in its subtle gradations of light and shade. There are also some very fine examples of Correggio's fresco paintings in the Parma Gallery, which were removed from old churches.

The Dresden Gallery contains some of Correggio's most important pictures. In addition

to the early "Madonna of S. Francis," already mentioned, there is the "Madonna with S. Sebastian," surrounded by angels, remarkable for its fine effect of light and shade; the celebrated "Holy Night" (*Il Notte*); "The Madonna and S. George." The much-admired small picture of "The Magdalen" is a copy after Correggio of an early work. The "Holy Night" is, in the first place, a homely and realistic treatment of the Nativity of Christ, and in the second is a worked-out problem of dealing with two sources of light in the same picture. It must be said, even now when this picture has nothing like the popularity that it formerly had, it is a remarkable example of Correggio's accomplished skill in the picturesque treatment of the subject, with its difficult problem of lighting. The principal source of the light emanates from the body of the Infant, and radiates the face and figure of His young Mother who holds him, and also the figures of a young man and a maiden on either side. This light gradually pales as it spreads to the middle distance into a twilight, where it is met by the second ethereal light that heralds the dawn, as morning breaks on the horizon. S. Joseph is seen leading a mule, and in the background the shepherds are approaching, guided by the light that radiates from the Infant. In a softened light above is a group of exulting angels. The picture, which was painted in 1530, is darkened, and some repainting has been done in places.

The "S. George" of the Dresden Gallery is

so-called from one of the saints in the picture. The Madonna is enthroned in front of open architecture in the rococo or baroque style. On each side of the throne are two saints, and boy-angels play with St. George's armour in the foreground. This was one of Correggio's latest works, painted in 1532, two years before his death, and though it is luminous in colouring, with a fine effect of daylight throughout the picture, it is not one of his best efforts in figure-drawing—the saints have a certain air of affectation and are not select in type. The Madonna, who is seated on a throne of rococo design, is a much foreshortened figure, her knees being drawn upwards. The general design is Mantegnesque in form.

The National Gallery contains some of Correggio's finest pictures. The most important is the celebrated masterpiece of "Mercury Instructing Cupid in the Presence of Venus," No. 10. The figures are nude, full-length, and life-size. Venus, a noble and beautiful figure, stands erect in a graceful pose, Mercury, wearing his winged headdress and sandals, is seated on a bank, holding a scroll from which Cupid, a charming child, is intently reading. The background, which relieves the well-modelled figures, consists of dark foliage. Another is the "Ecce Homo," where Christ is presented by Pilate to the people. The figures are half-length, but that of Christ occupies most of the picture. Pilate, on the left, is pointing out the Saviour to the multitude, and on the right is the head of a Roman soldier. In

the left foreground the fainting Virgin is supported by the Magdalen. Christ, crowned with thorns, is holding his tied hands forward to the people, which action augments the noble and dignified sorrow expressed in His face. The small picture, No. 23, the "Madonna of the Basket," also known as *La Vierge au Panier*, is a charming little picture in composition, light and shade, and colouring. A very domestic and homely presentment of the young Mother dressing her infant Son in a little blue coat, a pretty Child who looks up into His Mother's face with a joyful expression. In the sombre background S. Joseph is seen working as a carpenter, and some buildings are in the distance. In the extreme left corner is the top of a basket from which the picture takes its name.

In his mythological works, where he portrays with unrivalled charm scenes of terrestrial love and joy from the classic legends, there also is found the finest examples of his flesh painting. His masterpiece in this class of painting is the celebrated "Jupiter and Antiope" of the Louvre, which was painted about 1518 for the Duchess of Mantua. Jupiter, disguised as a young faun, steals upon Antiope, who lies asleep in a most graceful attitude, with Love lying by her side. In the dreamy softness and perfect fusion of the colour-tones of the whole work, but more especially in the wonderful painting of the flesh in Antiope, with its light, warm and pulsating colour and marvellous execution, it is unrivalled in Italian art. In the Berlin Museum are two pictures of this

class, "Leda with the Swan" and "Jupiter and Io," where both represent the triumph of love, and where the graceful figures are painted in soft and melting tones with undeniable skill. Exquisite modelling of the flesh painting is also seen in the graceful figure of "Danæ" in the picture with this title in the Borghese Gallery at Rome, but her face is unrefined and lacking in beauty. Danæ is lying, but half-raised, on a couch, a beautiful youth is by her side holding the drapery to catch the golden rain. Below, and in front of the couch, are two of the most beautiful children that Correggio has ever painted; one, on the left, holds a touchstone to the other, on the right, who tests on it the gold of his arrow-head. This is a late work, painted about 1532.

There are two works by Correggio in the Hampton Court Gallery. One is a "Holy Family," with St. James, and was painted about 1516, and is therefore a comparatively early work. The composition and types of the figures show the influence of Costa. The inclination of the Virgin's head, the beautiful oval of her face, and her large expressive eyes all combine to produce the spiritual and pensive air which belongs to her. The other work in this gallery, No. 429, that hangs beside the "Holy Family," the "S. Catherine Reading," which was painted about ten years later, is much less conventional and much more modern in treatment. The face has so much character and individuality that it is probably the portrait of a lady with well-marked and distinguished features. The drawing



Alinari

CUPIDS TESTING THE GOLD OF THEIR ARROWHEADS. FROM THE PICTURE OF "DANÆ,"
BORGHESI GALLERY, ROME; CORREGGIO

of the features, as well as the technical treatment, recall Leonardo, that is, if one can imagine a still more modern Leonardo. It is a very pleasing picture, with an alluring charm.

Correggio had numerous pupils and followers, including his son, Pomponio Allegri, all of whom imitated him and tried to acquire his style. Though not much better than the average of Correggio's immediate followers, but one who had acquired a higher reputation than any of them, was the Parmese painter Parmigiano.

FRANCESCO MARIA MAZZOLA, known as PARMIGIANO, or Parmigianino (1504-1540), was born at Parma. He was taught by his uncles, Michele and Pietro Ilario, who brought him up. His uncles and his father, Filippo Mazzola, were all painters. He was a boy of fourteen when Correggio arrived in Parma in 1518, and was immediately attracted by the work of the greater master, and began to imitate his style. After painting some pictures of a Correggio-like model he was appointed with Rondani and Anselmi, two other pupils of Correggio, to paint the frescoes that adorn the first two chapels on the left in the Cathedral of Parma, with the figures of SS. Lucia and Apollania, two deacons and SS. George and Agatha, and it is presumed that these works were done under the direction of Correggio. Parmigiano had a great belief in his own powers and was not content to follow any master, but was determined to create a style, and if possible a new school, of his own. To a certain extent he ultimately succeeded, but

neither his style nor his school were of sufficient originality or greatness to endure. The distinguishing character of his work, in which he sometimes shone, is a grace of manner, both in drawing and colour. He tried to reach the highest degree of grace in his figures, but, with a few exceptions, he carried the pursuit of this quality in art to such an extent that in his work it bordered on ugliness and bad proportion. He gave his figures, which were already much too long in proportion, long necks, small heads and feet, long fingers and remarkably thin ankles and waists. Parmigiano's figures have grace, but they suffer in having too much. In his celebrated picture of the "Madonna with Angels," No. 230, in the Pitti Palace, the Virgin is almost deformed by having an unduly long neck, and from this the picture is called *Madonna del Collo Lungo*. In his frescoes which adorn the archway of the choir in the Church of the Madonna della Steccata at Parma, there are examples in the figures of an exaggerated grace; one of these is the Michelangesque figure of Moses holding aloft the tables of stone, remarkable for its fine effect of light and shade, but the waist and ankles are too thin and the proportion too long in comparison with the width.

Parmigiano went to Rome in 1523, where he was well received, and where he was greatly impressed by the work of Raffaello and Michelangelo. He afterwards, in his own work, tried to unite the style and qualities of these masters with his own characteristics, but only succeeded

in producing unduly elongated figures. Yet in spite of this there are many good qualities in his painting, such as frank execution, clear, warm, but restrained colouring, correct balance of light and shade and a softness in feeling, derived from Correggio, and, it may be added, he was an excellent portrait-painter.

One of his best pictures, a work of 1536, is the "Cupid Making his Bow," of the Imperial Gallery of Vienna, painted so much in the style and manner of Correggio that it has formerly been ascribed to this master. Cupid is engaged in fabricating his bow, and at his feet are two cherubs, one laughing and the other weeping. Several replicas of this picture are in existence. The most important of the few altar-pieces he has painted is the *Santa Magarita* in the Academy at Bologna. The Madonna and Child with SS. Margaret, Jerome and Augustine, are here represented. It was thought a wonderful picture by the Carracci, Guido Reni and other Bolognese painters, who looked on it as a great masterpiece, and even preferred it to Raffaelle's work.

Parmigiano is represented in the National Gallery by his large altar-piece, the "Vision of Jerome," No. 33; a fine composition, which shows the influence of Correggio. It was painted in 1527 in Rome, the last year of his residence there, and the year when Rome was sacked by the troops of Charles V. The Madonna, with the Child, is seated above in the clouds, her mantle is a greenish-blue and her tunic a light

red. S. Jerome lies asleep on the right, and is partially covered with a red drapery, and John the Baptist kneels on the left—he has a leopard's skin over his thigh—and is pointing upwards towards the Virgin.

Parmigiano went from Rome to Bologna when he had finished this picture, remaining there for the next three or four years, and leaving for Parma in 1531, he was at once engaged to paint the already mentioned frescoes in the choir of the Steccata at Parma, which work he agreed to complete by the month of November of the following year and had obtained half-payment in advance for the decoration, but after painting only a small portion of the intended scheme in the next five years, he was imprisoned for failing to carry out his contract. On his release he fled to Casalmaggiore, near Cremona, where he died in 1540 at the early age of thirty-six. Parmigiano has left numerous paintings, drawings, etchings and woodcuts.

Girolamo di Michele Mazzuola was a cousin, and the chief pupil, of Parmigiano, and a native of Parma. He was to a great extent an imitator of his master, but was strongly influenced by Correggio. He was a good colourist and had an excellent knowledge of perspective. He is not known much out of Parma, but no one supplied more oil paintings and frescoes to the churches and convents of the city than this painter did in his time.

CHAPTER XIII

THE ECLECTIC SCHOOL OF BOLOGNA

AFTER the time of Giacomo Francia the decline of painting had set in at Bologna, in spite of the well-meaning efforts of Bartolomeo Ramenghi, called Bagnacavallo (died 1542) and Innocenzo da Imola (1494–1549) who had worked under Raffaelle, and who tried to extend the Raffaellesque influence among the Bolognese, but before the end of the sixteenth century Italian art, generally, had gradually lapsed into a state of mannerism from which, in Bologna, it was only partially arrested by the advent of the Carracci, the founders of the so-called Eclectic school. The painters of this new school must be credited with honest aims to raise the art of this time to a higher plane and rescue it, if possible, from its decline, but while their endeavours met with a surprising measure of success, the principles on which they founded their conception and practice of art were destructive of originality and individuality, if we except their praiseworthy insistence on the study of nature. They sought to found a new school by uniting the best qualities of the past great masters, and of others not so great, with a study of nature, and as a protest against the mannerism of the day, but when their new principles were carried to an extreme,

as in some cases they were, the eclecticism of their art was responsible for much of its monotony, and for a new, though certainly less harmful, variety of mannerism.

The Eclectics of Bologna were strongly opposed to their rivals of the Naturalist school, the chief of whom was Caravaggio, a painter who, though born in Lombardy, belonged more properly to the Roman and Neapolitan schools, was an uncompromising realist, and enjoyed a wide and popular favour. The eclectic painters of Bologna were thoroughly trained in the principles and practice of art, such as composition, perspective, and the technical methods of oil and fresco painting. They formed themselves on Correggio and the Venetians, and had a deep respect for the work of the old masters, and, when such representatives of this new school as Annibale and Agostino Carracci, Domenichino, Guido Reni, and Guercino came to Rome they supplanted the Naturalists by monopolising the favour of the Court and their aristocratic patrons, and gained as well some adherents among the Roman artists.

Though the efforts of the Eclectics were often unequal, they were responsible for many works of the highest excellence. They were thoroughly versed in the art and methods of fresco painting, and among the finest frescoes at Rome are those painted by the Carracci in the Farnese Palace, the celebrated "Aurora," on the ceiling of the Rospigliosi Palace, and those by Domenichino in Sant' Andrea della Valle, Grotta Ferrata, and in San Luigi Francesci. There are also many

easel-pictures and altar-pieces by the painters of this school in Rome, the most celebrated being Domenichino's "Last Communion of S. Jerome," in the Vatican Gallery.

LODOVICO CARRACCI (1555–1619), the founder of the Eclectic School of Bologna, was born in this city, and was the pupil of Prospero Fontana, but while quite a young man he set out for Venice and there studied the works of Tintoretto and Titian, besides those of the other past and great masters, who were neglected by the contemporary painters of Bologna. After spending some years in his study of the great painter's work, he returned to Bologna, and became fired with an ambition to form an academy for young artists and of introducing new rules and principles into methods of teaching in order to counteract the unbridled mannerism of the painters of his native city. To bring this about he resolved to educate his two nephews as artists, that they might assist him as teachers in the new academy he was intending to establish in Bologna.

AGOSTINO CARRACCI (1557–1602) and ANNIBALE CARRACCI (1560–1609) were the sons of a tailor. Agostino was intended for a goldsmith, and Annibale was to have followed his father's trade, but Lodovico saw that both of them were more inclined towards painting. He therefore, in concert with his nephews, opened an academy at Bologna, where they were not only his pupils, but acted also as assistant-teachers. The school was provided with models, and casts from the antique; drawing and painting from the life was

taught, and a sound instruction was provided in anatomy, perspective and architecture. There was much opposition to the Carracci academy from the local artists, but it speedily grew in favour, and in a very short time the other schools of art were obliged to close for want of pupils. The Carracci institution, which was named the *Incamminata*, was opened in 1589, but after 1600 the two nephews retired from it, and it was carried on by Lodovico from that time until his death in 1619.

Agostino Carracci has defined in his well-known sonnet the principles of their school. He says: "Let him who wishes to be a good painter acquire the design of Rome, Venetian action and Venetian management of light and shade, the dignified colour of Lombardy (Leonardo da Vinci), the terrible manner of Michelangelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry (composition) of Raffaello, the decorum and well-grounded study of Tibaldi, the invention of the learned Primaticcio, and a *little* of Parmigiano's grace, but without so much study and weary labour let him imitate the works which our Niccolò (dell' Abate) has left us here."

It is very questionable whether any artist has ever designed and painted a picture into which all the above qualities have been crowded, certainly none of the Carracci have even attempted such an impossible undertaking. Lodovico was more of a teacher than a practising artist. The greater number of his works are at Bologna, and

the most interesting are found in the Sala dei Carracci of the Academy, the best of which is "The Nativity of the Baptist," No. 45. In the same gallery there are twelve other works by him, the more important being "The Transfiguration," "The Conversion of St. Paul," and "The Madonna with SS. Jerome and Francis." This picture is the best of his works in the collection. The Madonna, who is standing on the moon, and the Child, surrounded by a glory of angels, are painted in the soft and graceful manner of Correggio. Some of his finest frescoes are those in the cloisters of the Convent of San Michele in Bosco, near Bologna, in which he was assisted by his pupils. These works were painted in 1612, and illustrate the history of SS. Benedict, Cecilia, and Valerian. The Sampieri Palace at Bologna is adorned with an admirable series of frescoes by the Carracci and Guercino consisting of mythological scenes, chiefly from the legends of Hercules. The best are those on the ceiling and walls of the second room, painted by Lodovico. The ceiling fresco represents "Hercules Contending with Jupiter," and on the right wall is the pleasing work, "Ceres Seeking Proserpine." The ceiling and right wall of the third room is adorned by Annibale Carracci with frescoes representing respectively, "The Difficult Path to Virtue," and "The Giant Struck by Lightning," a work powerful in conception, and vigorous in treatment. On the ceiling of the fourth room is the fresco of "Hercules and Atlas," and on the right wall, "Hercules and Cacus," both by Agostino Carracci.

Pictures by Lodovico may be seen in the Corsini and Doria Galleries at Rome and some in the Louvre and at Berlin. In the National Gallery there are two of his works, "Susannah and the Two Elders," and a small picture of "The Entombment of Christ," where an unusual effect is produced by the torchlight that illumines the scene where the body of the Saviour is being lowered into the tomb. He had a particular fondness for painting religious pictures, mostly single figures or half-lengths of a pathetic and sorrowful type, such as the *Pieta*, *Ecce Homo*, S. Sebastian, sorrowing Madonnas and martyrdom subjects, where he sought to represent the pathos of sorrow. The same subjects have often been treated by his pupils and followers, Guido Reni, Domenichino and Guercino, in a more intense and powerful manner, and pictures of this type are exceedingly common in the works of the later painters of the Bolognese school.

Agostino Carracci, the elder brother of Annibale, taught the principles and theory of art in the Academy at Bologna, and was more of a poet, musician, and savant than a painter. He has left very few examples of his painting, but he excelled as an engraver and as a designer. His pictures, however, are careful and delicate in treatment, and though artificial in composition, are truthful and excellent in detail. He was a prolific engraver, and among his numerous prints the best is the "Crucifixion," after Tintoretto's celebrated picture in the Scuola di San Rocco in Venice. He went to Parma, where he joined

his brother Annibale, to study the works of Correggio, and thence to Florence, where they copied some works of Andrea del Sarto. Afterwards Agostino went to Venice, from where he returned to Bologna in 1589. For the next ten years, in addition to his teaching duties at the Carracci Academy, he was engaged with his uncle and his brother in executing various commissions together. Annibale had been invited to Rome about 1600 by the Cardinal Odoardo Farnese to decorate the Farnese Palace, and in this work, which was finished in 1604, he was assisted by Agostino, and also by his pupils, the young Domenichino and Lanfranco. Two of the finest frescoes in the palace, "Cephalus and Aurora," and "The Triumph of Galatea," were not only designed by Agostino, but also painted by him, and the success and honour which these works brought to him aroused great jealousy between Annibale and his brother, and caused their separation. The cartoons for these works, designed by Agostino, are now preserved in the National Gallery, Nos. 147 and 148.

Agostino's most important picture is the "Last Communion of S. Jerome," painted for the Carthusian Church, and now in the Academy of Bologna, No. 34, but Domenichino's painting of the same subject, which is said to be an inspiration from Agostino's work, is a much finer picture. His picture of the "Madonna and Saints," No. 314, in this gallery, is remarkable for its imposing architecture.

Annibale Carracci was five years younger than

his uncle, Lodovico, who was his first master. He was about twenty years of age when he went to Parma to study the work of Correggio and Parmigiano, and, as we have seen, his brother Agostino followed him to Parma, and left him there when he went to Venice. After some time Annibale joined his brother in Venice, where they remained for some years, and returned to Bologna for the opening of the Carracci Academy in 1589. Annibale was the most distinguished painter of the three Carracci. He was a better draughtsman, there is more freshness and vigour in his work, and he had a finer sense of colour than the other two. This was partly due to his serious and prolonged study of Correggio's work at Parma, and of the work of Paolo Veronese and Titian at Venice. The influence of these masters is strongly marked in his early works, but in his later productions he had adopted a more powerful style, which was the outcome of his study of the works of Michelangelo and Raffaele and of the antique, when he was resident in Rome. His later creations might have been more happy and pleasing if they did not show such an evident conflict between his own robust naturalism and the powerful influence of the great masters we have named.

Annibale was particularly happy in his small compositions of Madonna pictures, Holy Families and *Pietas*, of which he has painted many graceful examples that are found in the galleries of Bologna, Florence, Naples and Berlin, also in the Borghese Gallery at Rome, the Louvre, and in English

Collections. Some of his early works in the Academy of Bologna are "The Infant and the Young St. John," showing the influence of Correggio, "St. John the Evangelist," that of Titian, a "S. Catherine," resembling Parmigiano's work, and "The Madonna in Clouds with Six Saints," which shows a Veronesque influence in the form and painting of the Madonna. A very fine example of his work is the large picture, "S. Roch Distributing Alms," No. 305, in the Dresden Gallery, and in the same gallery are two other imposing works by him, "The Assumption," No. 303, and "The Genius of Fame," No. 306. The most important of his works in fresco, in which we have seen that his brother, Agostino, had a share, are the decorations of the Farnese Palace at Rome. The drawing of the nude figures and design of the draperies are vigorous and masterly, but there is a coldness and heaviness in colouring, and there is everywhere too much of an ambitious display of his deep study of Michelangelo and Raffaele.

Annibale was the first artist of his school to paint landscapes, or rather to treat them as the most important part of his pictures, but generally, except in a few instances, his landscapes are too artificial, and belong to a refined class of scene painting. The best of his landscapes are the two in the National Gallery, one with a rocky and woody composition, with mountains and some figures, No. 56, and the other the "Landscape with a Hunting Party," No. 63. There are two more of his pictures in this gallery, the small

one, "Christ Appearing to St. Peter," No. 9, and the larger work, "St. John in the Wilderness," No. 25. Examples of his landscapes are in the Doria Gallery at Rome, and at Castle Howard at Carlisle, where also is his noble picture, "The Three Maries," with the dead body of Christ. He also painted some *genre* and humorous subjects, examples of which are his pictures of "The Butcher's Shop," in the library of Christ Church, Oxford, and "The Greedy Eater" in the Colonna Palace, Rome. Annibale died at Rome in the forty-ninth year of his age, and was buried near Raffaello in the Pantheon.

RENI, GUIDO (1575-1642). The most important pupils of the Carracci were Guido Reni, Francesco Albani, Domenichino, and Guercino. Guido received his early art instruction in the school of Denis Calvert at Bologna at the same time as Albani, but they both left about the year 1595 and entered as pupils of the Carracci Academy. He was a most ambitious, though an unequal, artist, and aspired to the creation of works that are characterised with a grandeur of style, much novelty, and brilliant, though cold, colouring. He often sacrificed the truth of nature to sweetness and prettiness, and therefore his pictures were considered very attractive and were popular, and, as he had always more commissions on his hands than he could satisfactorily carry out, or give proper attention to, he was obliged to paint many of his works in a slight and rapid manner of execution. Some of his pictures were sold before they were finished, for although

he lived a princely sort of life, he was so extravagant that he was always in debt, even to the end of his career. The rapid and careless method of execution he adopted, mostly in his later works, has injured his reputation, for he has been judged by these works, rather than by his earlier masterpieces, such as the celebrated "Phœbus and Aurora" fresco, and the "Angelic Concert," in S. Gregorio at Rome, the S. Martino "Nativity" at Naples, and the noble *Madonna della Pietà*, in the Academy at Bologna. Guido's work may be divided into three periods or stages. The pictures of his early period are imposing, with their grand and even violent figures, strong and forcible in their light and shade, and inclined to heaviness in colouring, where the influence of Caravaggio is seen. In his middle and best period his work is less powerful, but more happy in its simple and natural style, and the colouring more brilliant, warmer, and of greater purity, but though his finest works belong to this period they are very few in number. The last phase is marked by a prolific output of hastily-executed, and often insipid, creations, where the colouring is cold, and sometimes chalky and harsh, owing to a predominance of greys and blues.

If we compare Guido Reni's colouring and that of the contemporary and later Bolognese artists with Titian's and the Venetian painters, we shall find that whether the colouring of the Bolognese is heavy or light and brilliant it is much colder, and less pleasing than the warm, glowing, and

more attractive Venetian. The coldness, the colouring of Guido and his followers, especially in regard to their easel-pictures painted in oil, was principally due to an inordinate use of white, cold greys and blues; for example, they obtained the tints of the lights and half-tones in their draperies simply by mixing white with the local blue, red, or green of the drapery, where Titian would have added a little red, or yellow, to these lights or half-tones, in the case of blue draperies, and a little green to the lights of red draperies; in short he copied nature where the direct lights in drapery folds or other objects are always tinged with the opposite or complementary hue of the local colour of the material. The Venetians and all good colourists have understood and exemplified this natural law in their practice, but there are few illustrations of it in Bolognese colouring. Guido was so fond of white that he made an exaggerated use of it in some of his pale flesh painting. On one occasion, we are told, when Titian was speaking of colours, he said that he wished white lead was as expensive as genuine ultramarine, or gold, for then painters would be more sparing in its use. It is well known that the painters of the Eclectic school of Bologna, and their followers, were partial to the use of a bright blue, and of a tone or hue that is seldom or ever found in the paintings of their Italian predecessors. This can only be described as a Cobalt blue, for Cobalt as an artist's pigment was not used, or known as such, before the seventeenth century. In regard to the use of Cobalt by the

painters of the Eclectic school the reader is referred to pages 198 and 199, Vol. I, of this work.

Guido went to Rome in 1605 and resided there until 1610, where he studied the work of Raffaello, Michelangelo and the antique. His own works show that he was indebted to more artists than perhaps any other painter of Bologna for the formation of his style, and he certainly made a greater and more effective use of the antique than any of his contemporaries. Besides the two great masters mentioned he laid under contribution such painters as Correggio, Parmigiano, Albert Dürer, and Paolo Veronese, extracting numerous beauties from their works which he often happily applied to his own. The hands and forms of his figures were usually adopted from casts of Greek statuary, and he repeatedly declared that the Medicean Venus, and the heads of Niobe and her children were the models he mostly used for his figures; to see that this is true we have only to look at his most celebrated work, the fresco of "Phœbus and Aurora" in the pavilion of the Rospigliosi Palace at Rome, where all the heads, figures and draperies are studied from the statuary groups of Niobe and her children. Aurora, strewing flowers, is flying before the chariot of the God of the Sun, which is drawn by spirited horses. Apollo is surrounded by a group of dancing and graceful Horæ. The colouring is a brilliant combination of yellowish-reds, blues and greens gradated into whites, while the sun-god's hair and flesh are of golden

hues. It is the finest example of modern painting that has been inspired by the classic Greek.

Another important fresco, painted by Guido about this time (1608), though it is now greatly damaged, is the "Angelic Concert," which adorns the apse of the Chapel of S. Silvia, in S. Gregorio Magno at Rome. It represents groups of beautiful angels above a balustrade playing on various musical instruments, three nude children singing, in the centre, and the Almighty above in the act of benediction. The general composition is excellent, and the angelic figures show great animation and joyfulness. Guido came under the influence of Caravaggio at Rome, and in imitation of that master's style he painted the powerful and heavy work of the "Crucifixion of S. Peter," now in the gallery of the Vatican. In the Sala di Guido of the Academy there are some of his best pictures, namely "Samson Victorious over the Philistines," where he is drinking out of the jawbone of an ass, No. 137; *Madonna del Rosario*; a processional flag painted on silk; a "S. Sebastian," No. 140; "The Crucifixion," with the Madonna, SS. Mary Magdalen and John, and "The Massacre of the Innocents;" but his finest work in this gallery is the *Madonna della Pietà*, No. 134. In the upper part the dead body of Christ is lying on a tapestry, and at the sides are the Mater Dolorosa and two weeping angels; below are the patron-saints of Bologna, SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus. This fine work was painted for the Town Council of Bologna in 1616, who were



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S. MICHAEL. CHURCH OF THE CAPPUCINI, ROME: GUIDO RENI

so pleased with it that in addition to the painter's remuneration he was presented with a gold chain and medal. The "Crucifixion" is a grand and impressive work, where the solemn dignity and beauty of the Madonna have not been surpassed in any of Guido's figures of the Virgin.

Guido was at Naples in 1621, where he painted what promised to be the best of all his works, "The Nativity," in the Church of S. Martino, but before he could complete the work he was driven from the city by the intolerance and jealousy of the Neapolitan painters. There is more individuality and natural beauty in the figures of the women and shepherds in this unfinished work than in any other of his productions. There are six pictures by him in the Dresden Gallery, and seven of his works in the National Gallery, including the well-known "Ecce Homo," a pathetic and powerfully-drawn head of the Saviour looking upwards and crowned with thorns. A replica of this is in the Louvre, and the original drawing of it is in the Academy at Bologna. His extremely fine and powerful "S. Michael Overcoming Satan," in the first chapel on the right in the Church of Santa Maria della Concezione, or dei Cappuccini, at Rome, is in style, conception and treatment, more Raffaellesque than any of his works. It may be said, however, that the beautiful head and classic features are too feminine for the powerful frame of the archangel.

Guido set up great teaching establishments at Rome and at Bologna, which were attended

by numerous pupils. Crespi relates that he had more than two hundred in his school at Bologna, but few, if any, attained to any great celebrity, and all were close imitators of the master, notwithstanding Lanzi's assertion that Guido "would not permit the scholars in his studio to copy in the first instance from his own works, but exercised them in those of Lodovico, and the most eminent deceased masters." Among his more important pupils were Giacomo and Francesco Gessi, whom he employed to help him in the decoration of a chapel in the Cathedral at Ravenna, and also obtained commissions for them at the Courts of Mantua, Savoy, and Rome. Ercolino di Guido was one of his pupils, who copied his master so closely that Guido willingly employed him in the multiplying of pictures from his designs, and, on account of his great skill as a copyist of his master's pictures, he was created a cavalier by Urban VIII, for whom Ercolino had made many copies of Guido Reni's pictures. This seems to be the only instance on record where an artist has been made a cavalier for his cleverness as a copyist. Another good imitator of Guido's manner was his pupil, Giovanni Andrea Sirani, who completed his master's unfinished and last picture of "S. Bruno," in the Certosa of Bologna, and also many other works left incompleted at Guido's death.

Giovanni's daughter, Elizabetta Sirani, also painted many pictures in imitation of Guido's manner, notably "Christ at the River Jordan," for the Certosa, "S. Anthony," at S. Leonardo,

and many altar-pieces for different Italian churches. She died in her twenty-sixth year, said to have been poisoned by her maid. Domenico Maria Canuti was one of the best pupils of Guido. He was much employed in several monasteries in Rome, Padua and Bologna, and in the Ducal Palace at Mantua, and was esteemed one of the best fresco-painters of his time. Other pupils and imitators of Guido and Guercino were Michele Desubles and Enrico Fiammingo, who were both of Flemish birth, but resided at Bologna, also Simone Catarini da Pesaro, who was a good engraver, but his pictures resembled Guido's so much that they were generally taken for his master's work.

FRANCESCO ALBANI (1578-1660) was born at Bologna, and was the friend and fellow-pupil of Guido Reni and Domenichino, for, like these masters, he received his first instruction in the school of Denis Calvert at Bologna, and afterwards joined them in the Academy of the Carracci. He preferred, as a rule, to paint small pictures of idyllic and allegorical subjects from classic mythology, such as Triumphs of Galatea, Diana in Her Bath, The Rape of Europa, the Sleeping Venus, the Four Elements, Cupids and Genii making and tempering their arrows, etc. He has been called the "Anacreon of Painting," for as this poet has written short odes to Venus, the Loves, to Maids and Youths, the painter has visualised the same themes in form and colour in his small pictures, and only in a few instances painted on a large scale. A notable exception is his large picture

of "The Rape of Europa," in the Colonna Palace at Rome, and, of course, his frescoes and designs for tapestry.

An example of his skill in fresco painting may be seen in the Palazzo Verospi, now the *Credito Italiano* at Rome, where he has decorated the ceilings of the loggia, on the first floor, with a charming series of allegorical and mythological subjects. He delighted in painting subjects of this class, where he fills his bright and smiling landscapes with hosts of beautiful *amorini*, and other graceful figures of a classic type and significance; many of his pictures consist of groups of playful or dancing children alone, an example of which is the refined little panel of the "Dancing Genii," No. 1044, in the Uffizi Gallery. His altar-pieces and religious pictures are very few in number, but even in these he has introduced numerous figures of children and cupids.

Albani's pictures are distinguished for the firm, precise, and solid manner of execution, which imparts to them an extremely refined decorative quality that is apparent in his landscapes as well as in his figures. The women and children in his compositions are animated and graceful in form and attitude and have more of a corporeal than a spiritual beauty.

His best works are the famous decorative pictures representing the "Four Elements," Nos. 489 to 509 in the Picture Gallery of Turin. In each work one of the "Elements" is represented by mythological figures and accessories placed in beautiful landscape settings, and are fine examples

of harmonious colouring and careful execution. Replicas of these works are in the Villa Borghese at Rome. A favourite subject of Albani's, which he has often repeated, is the representation of the infant Christ lying and sleeping on the Cross, and above Him a group of animated child-angels who are bearing the symbols of His passion. One of his best religious pictures is the "Annunciation," an altar-piece in the Church of San Bartolomeo, Ravennana, at Bologna, and close to it are two others, a "Nativity" and the "Flight into Egypt," painted in 1632. He is represented in the Academy of Bologna by two admirable works, the "Baptism of Christ" and the *Madonna del Rosario*.

Albani had numerous imitators and followers, the most important of whom was Giovanni Battista Mola (died 1662), a Frenchman, who was even more skilful than his master in landscape painting, and was often employed by Albani to paint the landscape backgrounds to his figures. He was also a skilful portrait-painter. Another painter of this name, Pietro Francesco Mola, possibly the son of Giovanni, was born at Como in 1612 and died at Rome in 1688. He studied first at Rome with the Cavaliere d'Arpino, and afterwards in Venice, where he and the elder Mola made numerous copies of the works of Veronese. After this he went back to Rome, and also to Bologna, to study the Bolognese work, but was strongly attracted by the style of Albani, which he followed closely. There is a certain grandeur in his compositions, rich colouring, and good

effects of light, shade and atmosphere. The National Gallery contains two small pictures by this artist, "St. John Preaching in the Wilderness," No. 69, and "The Repose in Egypt," No. 160.

Andrea Sacchi (1600–1661) was a Roman pupil of Albani, and an artist of considerable ability. There is a picture by him in the Vatican Gallery representing "S. Romualdo and the Friars of his Order," where the figures are well drawn, and are dressed in white draperies, and another in the same gallery, the "Miracle of S. Gregory," a brightly-coloured work. The painter, Carlo Maratti (1625–1719), was born at Ancona, and was a pupil of Sacchi at Rome. He was a very popular artist of his time, and painted many small pictures of a devotional type, chiefly of the Virgin, and altar-pieces in which he combined a softness of execution with much feeling and religious sentiment. He founded his style on the works of Raffaele, and he is known to have been a most careful and successful restorer of Raffaele's frescoes in the Vatican, which he accomplished in 1702–1703. The mosaic of the "Baptism of Christ" in St. Peter's at Rome has been executed from his picture, now in the Church of Santa Maria degli Angeli at Rome. He is represented in many galleries by his Madonna pictures and portraits. In the National Gallery there is a portrait of Cardinal Cerri, by him, No. 174, wearing the red cope and biretta, and seated in his library.

DOMENICHINO, or DOMENICO ZAMPIERI (1581–

1641) was one of the chief artists of the Eclectic school of Bologna, and was a fellow-student with Guido Reni and Albani, first in the school of Denis Calvert, and afterwards in the Carracci Academy. He painted many large pictures, chiefly altar-pieces, in which he generally attempted a grand manner of design, but he was not always successful in his conception of the main idea of the subject, although the heads of his figures, and the secondary groups in his compositions, are often of the highest beauty, and rendered with marked ability and distinction. In these large works there is, generally speaking, a conventional or traditional arrangement of Raffaellesque figures, with imposing architectural backgrounds recalling those of Paolo Veronese. Through the arches of the architecture are glimpses of woody landscapes, and in the upper parts of the picture are lively and charming groups of child-angels.

The technique of his oil painting shows a masterly freedom of the brush, and the well-fused colour-tones laid in and finished in a solid impasto. His draperies are broad, ample, and simple in the folds, but in some instances varied by the rich ornamentation of their embroideries. There are, however, few, if any, of his figures entirely original in design or pose, for though Domenichino excelled in technical knowledge, and in giving a fine expression to his heads, his pictures reflect much of the form and spirit of the old masters, whose work he sought to rival, rather than to imitate. He was a better colourist

than Guido Reni, for he aimed at more purity and a greater warmth of tone, but in common with that of the Bolognese school it lacked the rich and glowing qualities of Venetian colouring. His landscapes like those of the Carracci are more decorative than realistic, and are well-composed examples of imaginative scenery, but painted with great judgment and a fine feeling for the rendering of tone-values, as may be seen in his four small pictures in the National Gallery which are chiefly landscapes with some figures introduced.

When a young man Domenichino accompanied Albani to Parma, Modena, and other places, and afterwards to Rome, where they lived together, and where, as we have already mentioned, Domenichino was employed, with others, by Annibale Carracci to assist him on the fresco-decorations of the Farnese Palace, about, or a little after, 1600. One of these frescoes, "The Death of Adonis" was designed and executed by Domenichino. His next work in Rome was an altar-piece, "The Liberation of St. Peter," which he painted for S. Pietro in Vincoli, and after completing this he adorned the Church and Monastery of Sant' Onofrio with three frescoes representing the "Baptism," "Chastisement," and "Trance" of S. Jerome. Some of his most important examples in fresco painting are the series he painted in 1609-1610 in the Chapel of S. Nilus in the Church at Grotta-Ferrata, near Rome. These fine works illustrate scenes and incidents in the lives of SS. Nilus and Bartholo-

mew. The principal painting is on the left wall, and represents the "Meeting of S. Nilus and Otho III. The Emperor's horse is held by an attendant in green costume, whose face is a portrait of the painter, and the man, also in a green dress, on the right of the horse has the features of Guido Reni, and the figure behind him represents Guercino. On the right wall is the scene where St. Bartholomew arrests the fall of a column, and thus saves the lives of some workmen. The other frescoes of the series represent "S. Nilus Healing a Boy Possessed of an Evil Spirit," the "Madonna Presenting a Golden Apple to SS. Nilus and Bartholomew," and, in a lunette, "The Death of S. Nilus." The triumphal arch has a fresco of "The Annunciation." These works were restored in 1819. Another fine example of his fresco painting is the "Martyrdom of St. Andrew" painted in the Chapel of St. Andrew in San Gregorio Magno, a work which greatly advanced his reputation. One of the figures in the left-hand corner of this picture is a portrait of himself.

Subjects representing martyrdoms and deaths of saints were in favour very much with the public and painters of the seventeenth century, and Domenichino painted many works of this class, such as the "Martyrdom of S. Agnes," and the "Death of St. Peter, Martyr," both in the Academy at Bologna. His fresco of the "Martyrdom of S. Sebastian," which he painted in S. Peter's some time after he had returned to Rome in 1621, was removed in later years, with other large

pictures, to the Church of Santa Maria degli Angeli, and have been replaced by mosaic copies of them in S. Peter's.

Domenichino's best work, which was painted in his early period at Rome (1614), is the well-known "Last Communion of S. Jerome," in the Vatican Picture Gallery. This work was declared by the painter's enemies to have been largely inspired, if not copied, from one of the same subject by Agostino Carracci, No. 34, in the Academy of Bologna. In the general form there is a certain similarity, but Domenichino's version is infinitely superior in its general treatment and colour, and more particularly in the drawing and painting of the extremely fine and interesting heads.

He returned to Bologna in 1617, and remained there for a few years; afterwards he went to Fano, where in a chapel of the cathedral he painted some frescoes, and in the old College of Fano, a life-size figure of "David with the Head of Goliath."

Shortly after he had returned to Rome, in 1621, he was commissioned to decorate the second chapel in the Church of San Luigi de' Francesi with a series of frescoes from the life of S. Cecilia. These admirable works rank among the finest efforts of his skill. On the right, the saint is represented distributing clothing to the poor, and in the fresco above she and her betrothed are being crowned by an angel. On the left is the scene of her martyrdom, and above this is her admission into heaven. His next great work is the equally fine series of frescoes he painted in the Church of



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LAST COMMUNION OF S. JEROME. VATICAN GALLERY, ROME : DOMENICHINO

Sant' Andrea della Valle at Rome in 1623. In the dome of this church is the fresco of "The Glory of Paradise," by Lanfranco, and on the pendentives below are the "Evangelists," painted by Domenichino. The frescoes on the vaulting of the apse are also his work, and where he has represented, on a rectangular panel between the transverse ribs, "S. John the Baptist pointing out Christ to SS. John and Andrew," and in the vaulting above, on the left, "The Scourging of S. Andrew"; on the right is "S. Andrew Beholding and Revering his own Cross," and, in the centre, "The Calling of SS. Peter and Andrew," while below are six female figures personifying the Virtues. The above-mentioned works, together with the Grotta-Ferrata frescoes, are masterpieces of technical skill, and at the same time are full of spirit and artistic beauty.

The finest of his mythological subjects is the picture of "Diana and her Nymphs," in the Borghese Gallery at Rome. The spirited figures of the nymphs in this charming work, who are practising their bows, are extremely graceful and lively in action, and the heads are very lifelike. The landscape is also excellent. In the same room (No. 5) is his impressive rendering of the "Cumæan Sybil."

Like the other Bolognese painters of this time Domenichino was invited to Naples to paint some frescoes in the churches of the city, and about 1630 he began the important decoration of the Capella del Tesoro of the cathedral, but after working there for a good number of years he left

this work unfinished at his death, which took place at Naples in 1641. He had endured much persecution in Naples through the jealousy of his rivals, and it is said his death was caused by poison.

GUERCINO (1591-1666). The full name of this painter was Giovanni Francesco Barbieri. He was born at Cento, near Bologna. His first master was Zagnoni of Cento, and afterwards he studied under Gennari at Bologna, but he was strongly influenced by the Carracci, and by Caravaggio, at Rome, and seemed to have divided the first ten years of his active life in working at Bologna, Venice, and Rome. He returned to Cento in 1632 and worked there during the following nine years, when in 1642 he took up residence in Bologna, and remained there until his death in 1666.

His works are not unlike those of Guido Reni, but show a greater sentimentality and grace, a fascinating softness and delicacy of execution, more glow in his colour-combinations, and much greater force of light and shade, especially in the work of his early and middle periods. There was, however, a great change in the work of his later period, which became more mannered and mechanical, and his colouring became paler, colder, and indistinct, with perhaps the exception of his landscape-painting, in which branch of art he still kept to his earlier and richer schemes of colouring.

Most of Guercino's early pictures are found in the Pinacoteca and churches of Cento, but his

chief works are at Rome, Genoa, Turin, and Bologna. His profoundly devotional picture, "S. Bruno and Another Carthusian Monk Worshipping the Virgin in the Desert," is in the Academy of Bologna, No. 13. This work is powerful in light and shade, but modified by a certain sweetness and harmony of tone, so generally characteristic of Guercino's painting. Similar qualities belong to his picture, "S. William of Aquitaine Receiving the Robe of the Order from S. Felix," No. 12, in the same gallery. In San Giovanni-in-Monte, Bologna, there are three works by him, "S. Joseph and the Infant Christ," "S. Jerome," and "S. Francis." Other works of his in Bologna are the fresco paintings on the ceilings of the fifth and sixth rooms in the Sampieri Palace, "Hercules and Antæus," and the "Genius of Strength," which are powerfully designed and executed, recalling the manner of Caravaggio. The influence of this Roman master is also apparent in Guercino's small picture in the National Gallery, "Angels Weeping Over the Dead Body of Christ," No. 22. The reclining body of the Saviour, with His head resting on a stone, and His legs slightly drawn up, almost fills the lower foreground. The graceful angel in the centre looks down on the dead Christ with an expression of deep concern and sorrow, the other, on the right, with bowed head, is overcome with grief. The body of Christ is most powerfully drawn and realistic in its strong light and shade, and the background and shadows throughout the picture are intensely dark. The

composition of this most pathetic scene is masterly and must rank among the best of Guercino's achievements in design. There are some examples of his work in the seaside town of Fano, one of which is the "Marriage of the Virgin," in San Paterniano, a picture approaching the style of Guido Reni, and another is the "Sant' Angelo Custode," a work full of sentiment and deep pathos, where an angel is teaching a little child to pray by holding up his hands. Browning has made this picture the subject of his beautiful lyric, "The Guardian Angel."

Among the works of his middle and best period may be mentioned the following: "The Prophets and Sibyls," in the cupola of the Cathedral of Piacenza, a series of admirable frescoes, and the "Aurora," a ceiling painting in the garden pavilion of the Villa Ludovisi at Rome. Both of these works are distinguished by their rich and brilliant colouring and powerful light and shade. "S. Peter Raising Tabitha" is a small but masterly picture, in the Pitti Palace, and the "Incredulity of Thomas," in the Vatican Gallery, is a work of great distinction. He has painted several versions of "Cleopatra"; the finest of them is the picture with this title in the Brignole-sale Palace at Genoa; another version is in the Picture Gallery at Ancona. The works of his later period were very uneven and mannered, but in the earlier years of what may be called his second manner he produced a good many works that are distinguished by a softness of execution and delicate combinations of colour,

and where a certain attractive grace is not uncommon in the forms and attitudes of his figures. Such characteristics are found in his fine picture, the "Expulsion of Hagar," No. 556, in the Brera at Milan, the "Sibyl" in the tribune of the Uffizi Gallery and in some others in various European Collections.

Guercino had numerous pupils, followers, and imitators at Cento, Bologna, and Rome, among the principal of whom were Benedetto and Cesare Gennari, his nephews, who were the sons of the painter, Ercole Gennari, and Guercino's sister. None of the Gennari family possessed more than moderate abilities as artists; Ercole and his two sons were not much more than clever copyists of Guercino's manner and work. Benedetto was the most capable of the family, but kept strictly to the style of his uncle's works. He, however, enjoyed considerable reputation as a portrait-painter, in which branch of art he acquired the manner of the Flemish painters during the time he had resided in England, where he had become acquainted with them and their work. He had visited Paris in 1672 and lived there until 1674, when he came to London, and was employed as one of the Court painters to Charles II, and afterwards to James II. About 1688-1689 he returned to France, and finally to Bologna in 1690, where he lived until his death there in 1715. There are five or six pictures by Benedetto of mythological subjects in the Hampton Court Gallery, and others at Chatsworth and Goodwood, and a specimen of his portrait painting in the National Gallery,

No. 2106. It represents the portrait of a young man with dark hair, holding a palette and brushes, and is said to be a portrait of the artist.

GIOVANNI LANFRANCO (1581–1647), though born at Parma and greatly influenced by Correggio, was one of the more important artists of the Bolognese school. He was very ambitious to emulate Correggio in the painting of cupolas, which became a speciality with him. We have already mentioned that Lanfranco, when a young man, followed Annibale Carracci to Rome, and worked with him and his brother, Agostino, and also with Domenichino on the fresco-decorations of the Farnese Palace in 1600. Earlier than this time, and before he left his native city he met Agostino in Parma, and became one of his pupils, and afterwards he studied under Lodovico and Annibale Carracci at Bologna. Lanzi relates that Lanfranco, when a very young man, executed a small coloured model of the cupola of the Cathedral at Parma, emulating Correggio's whole style, and in particular his grace of motion. It was from Correggio's work that Lanfranco obtained his feeling for colour, movement and action of his figures and their imposing draperies, and also his knowledge of foreshortening, though in this connection it must be said that he very often foreshortened his figures when there seemed no particular reason for doing so beyond giving an exhibition of his dexterity in the drawing of the human figure in difficult positions. When compared with Correggio and the Carracci his manner and style is more superficial, more hasty

and slighter in execution. He showed great facility in the use of his brush, was fond of sharp and violent contrasts of light and shade, and generally his colour-combinations were pleasing and harmonious. His figures would have been less mechanical if he had given more attention to the study of nature, for, as a rule, he was inclined to treat them as mere decorative units of his compositions rapidly thrown on the great spaces of cupolas and walls, so that he seemed to have little time on his hands to make a closer study from nature.

That he was at times an earnest student of nature is proved by his more realistic easel-pictures, and if he had spent more time and care on his larger decorations, his reputation would have been much greater, for it is evident that in these works he has not put forth all his artistic strength.

Lanfranco succeeded, however, in satisfying his patrons and employers to a much greater extent than any of the painters of the Bolognese school, for his services were always in request, and he was the only painter of Bologna who overcame the jealousies and persecution of the Neapolitan artists when he carried out the fresco-decoration at the Tesoro of S. Gennaro at Naples, as well as other works in the city, after Domenichino and the other Bolognese had failed through the obstruction of the native painters.

Before he went to Naples he had adorned various tribunes, cupolas, and chapels in the churches of Rome and in the south of Italy. One of his early tasks was the fresco-decoration of the

cupola of S. Andrea della Valle at Rome, where he painted "The Glory of Paradise," a work in which he has been greatly influenced by the style of Correggio's frescoes in the Cathedral of Parma. This is one of the best works, if not the greatest, that has come from his hands; the celestial idea is admirably visualised, the composition is well planned, and the work is remarkable for its brilliant effect of light and shade, and harmonious colouring. In the Hampton Court Gallery there are three strongly painted heads by Lanfranco, namely "Judas," "S. Peter" and "S. Jerome."

The Bolognese painters ALESSANDRO TIARINI (1577-1688) and LIONELLO SPADA (1576-1622) were less distinguished scholars of Lodovico Carracci. They worked chiefly at Bologna, where in the galleries and churches of the city many of their works are to be seen. Tiarini went to Florence when a young man, and studied there with Passignano. After residing about seven years in Florence he returned to Bologna, but his first works were not favourably received by the Bolognese, as they were painted in the manner of Passignano, whose work was not liked in Bologna. Tiarini therefore at once adopted the manner and style of the Carracci, and was rewarded by obtaining numerous commissions. He was a clever executant, but his compositions are not very original. Spada, who was at first a colour-grinder in the studio of the Carracci, was a much better artist than Tiarini, and had more originality. He united in some of his

works the powerful manner of Caravaggio with that of the Carracci, but in others the influence of Parmigiano is seen. One of his finest works is "S. Domenic Burning Heretical Books," in San Domenico at Bologna. Other works of his are at Modena and Parma. He enjoyed the friendship and patronage of Ranuccio, Duke of Parma, who appointed him Court painter in his later years, a position he held until the death of the Duke, whom Spada did not long survive.

CHAPTER XIV

ROMAN AND NEAPOLITAN PAINTERS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

IN the third volume of this work mention has been made of the life and work of the Roman painter, Giulio Romano (1492–1546), at pages 221–223, and in other places in the chapter on Raffaello. Giulio was the chief pupil of Raffaello, and his assistant in many of his great works, and was also his executor.

Contemporary with Giulio Romano, the Roman painter, **POLIDORO CALDARA**, better known as Polidoro da Caravaggio (1495–1543), also studied under Raffaello at Rome. His first occupation was that of a stonemason, or a labourer, employed in the building workshops of the Vatican, but who became in his later years an artist of eminence. His progress in art is very interesting and highly creditable to his industry and perseverance. Gifted as he was with an artistic temperament, he and his friend and partner, Maturino of Florence, who was a good designer, made numerous drawings and studies of the antique bas-reliefs and classic figures which they found in Rome, and afterwards began to compose sacred and mythological subjects for the decoration of panels and friezes, producing them at

first in simple black and white, or monochrome, either in the flat, or slightly in relief, in short, in a kind of Sgraffito. The method adopted consisted in first painting or staining the surface of the panel or frieze in black, or in any other approved dark colour, and afterwards covering the dark surface with a thick coating of white, or a very pale tint of a selected light colour, on which the outline of the design was drawn or traced. The portions between the outlines that would form the background was then removed by cutting or scraping away the light surface down to the dark background, the design being revealed as a light pattern on a dark ground. If any shaded effect was required it would be effected by a series of lines of varying thickness, cut through the light surface of the figures, or ornament, down to the dark background.

Polidoro and Maturino designed and executed numerous decorations for the friezes and façades of houses in Rome, with figure subjects from classic mythology, and rich ornamentation, but nearly all of this work has disappeared, and is now only known from the engravings which were made by Alberti and Bartoli from these spirited compositions before they had perished. Polidoro won the confidence and favour of Raffaele, who employed him to paint, in company with Giovanni da Udine, monochrome decorations and arabesques in the stanze and loggie of the Vatican. Some time previous to 1527, the year of the sacking of Rome, his partner, Maturino, died, and in this year Polidoro left Rome for Naples, where

he began to paint pictures in oil-colour, but his pictures were nearly always of a pallid brownish colour, or of a monochromatic variety, as he had been so long accustomed to work in monochrome, and never really mastered the problems of colour. The few pictures he has left are strongly Raffaellesque in style, and have been highly praised by Vasari and others, and in one picture he had painted in Messina a little time before his death, "Christ on His Way to Calvary," Vasari assures us "the colouring was enchanting." This would go to prove that in his later years he was striving to overcome the difficulties of colour. Also in his later work at Naples he developed a more florid and naturalistic manner, in which he treated nature with great power and passion, that afterwards became the chief characteristic of the work of the Neapolitan painters.

Polidoro had established an academy at Naples, and had many pupils and followers, and he, with Andrea Sabbatini of Salerno (1480-1545), who had also studied under Raffaele, brought the Raffaele influence to Naples and Sicily, and were the founders of the Neapolitan school of the late sixteenth and seventeenth centuries.

PIETRO CAMPANNA, or Pedro Campaña (1503-1570), the Spanish form of his name, belonged to the Roman school though he was Flemish by birth, and for some years lived and worked in Spain, where he was greatly honoured. But in his early life he came to Rome, where he first educated himself in painting by a close study of the masterpieces of Italian art he found in that

city, and more particularly the work of Raffaello. He was also for some years one of Raffaello's foreign pupils, and his works show a strong Raffaelloesque influence. He mostly painted small cabinet-pictures and portraits, but occasionally more important altar-pieces, and as a proof that he must have had some artistic training before he came to Rome, he retained something of his early Flemish manner in all his subsequent works.

When Charles V was crowned at Bologna, in 1530, Campagna executed the paintings for the decoration of the triumphal arch, that was erected at the entrance of the city. From Bologna he went to Venice, and afterwards to Spain, where he was invited by the Emperor and was well received, and where he lived for many years, at Seville, painting altar-pieces and numerous small pictures, for which he found a ready sale, for his work at that time was in great request. His greatest achievement is the fine altar-piece, the "Descent from the Cross," painted in 1548 for Santa Cruz, and is now in the Cathedral of Seville. This picture made a profound impression on Murillo, of whom it is related that he often came to Santa Cruz and stood before it, contemplating it with rapt admiration, and at his own request Murillo was interred in this church, just in front of the place where this picture was hung. Many other churches in Seville and the neighbourhood contain examples of Compañes work. When living at Venice he was employed by the Patriarch Grimani, whose portrait he painted, and for whom he executed many other

works, one of which is the small picture in oil, now in the National Gallery, "Mary Magdalene led by Martha to hear the Preaching of Christ," No. 1241. It is an interior with columns in perspective and contains many figures, men on one side and women and children on the opposite. Christ, with His right arm extended, sits in the centre facing the right, under a canopy, dressed in a red tunic and brown mantle; Mary Magdalene kneels in the foreground among the women with Martha, who is pointing to Christ.

Campaña instructed many pupils at Seville, among whom was Luis de Morales, whom the Spaniards called "The Divine." About 1560 he returned to his native city of Brussels, and died there about 1570.

PULZONE, SCIPIONE (1562-1600), called Gaetano, was born at Gaeta, and died at Rome in his thirty-eighth year. He was a pupil of the Florentine painter Jacopo del Conte (1510-1598), a scholar of Andrea del Sarto. Both master and pupil were distinguished portrait-painters. Pulzone painted many portraits of the popes and Roman nobility, besides some cabinet-pictures and altar-pieces, in which are seen the influence of Raffaele. His finest altar-piece is the "Assumption," in S. Silvestro at Monte Cavallo, a work in which the design and colouring are equally excellent. His portraits as a rule are very highly finished and smooth in execution. A bust-portrait by him of "Cardinal Monti" is in the Corsini Palace at Rome, No. 598, and a finer one of a cardinal also is the portrait at Chantilly, No. 59. There

is still another in the National Gallery, the "Portrait of a Cardinal," No. 1048, a three-quarter length seated figure wearing a light red hood and scarlet hat. All these are evidently portraits of the same person.

About this time, the last decade of the sixteenth century, a new school of painting came into existence, the founders and followers of which were known under the name of the *Naturalisti*. The style and aims of this school were in direct opposition to the Eclectics, and there is no instance in the history of painting that presents a higher degree of absolute hostility between two groups or schools than that shown between the Eclectics and the Naturalists. Their divergent views on art were not only illustrated in their pictures, but in bitter arguments between the artists and their friends of the rival factions, that sometimes ended in recourse to poison or the dagger. The creed of the *Naturalisti* was direct imitation of nature, more particularly of its dark and stormy, or wild and gloomy, aspects, and very rarely any expression of its charms and smiles. Passionate energy was the key-note of their pictorial compositions, which was often carried to such an extent as to become more repelling than attractive. Lights and shadows were sharply and powerfully contrasted so as to give the utmost force of expression; backgrounds and shadows were usually very dark and in some cases perfectly black, pure or definite colour is either lacking in their pictures, or only used in small

quantities, for as a rule their works are examples of the negation of colour. Their figures were neither refined nor select in regard to the representation of any moral or physical type of beauty, and are either wildly animated in action or sullen and scornful when in quiescent attitudes. Yet in many of the works of the best masters of this school there is a great breadth of treatment and much virility and power; some are not without a certain majesty of poetry, which appeals to the emotions, and makes up for the absence of the more purely ideal, and often tamer, form of beauty displayed in the work of the Eclectic school.

The founder and chief exponent of the Naturalistic school is MICHELANGELO AMERIGHI DA CARAVAGGIO (1569–1609). He took his surname from his native town of Caravaggio in the Milanese district. His father was a stonemason, and Caravaggio began his artistic career by painting portraits, and after supporting himself for five or six years at this work he made his way to Venice, where he studied the work of Giorgione. Afterwards he went to Rome, where he chiefly resided, but at a later time he went to Naples, Sicily and Malta. He was a man of strong and wilful passions, whose wild and tempestuous life is powerfully reflected in his style and methods of painting.

When he went to Rome he, at first, suffered great privations, as he was unable to obtain commissions, and had not even the means to buy

painting materials, so that he was obliged to seek employment by assisting other artists. He eventually obtained work with the Cavaliere Cesare d'Arpino, a very popular Roman painter of his time, who with his numerous pupils executed a prodigious quantity of work in fresco-decoration, and in portraits and easel-pictures, chiefly in Rome. He and Caravaggio soon quarrelled about their work, and the young and valiant painter from the north challenged d'Arpino, but Cesare refused to fight any one, he said, who was not a Cavaliere. Meanwhile Caravaggio was producing independent pictures that soon attracted great attention in Rome by the new and daring manner in which he treated nature, as well as for the choice and novelty of the subjects he delighted to paint. His favourite subjects were scenes of "sorcery, murder, and midnight treachery," which he rendered in powerful and abrupt light and shade, but his figures and accessories, though selected from the commonest and most vulgar types, were always studied from nature, and it was this truth to nature, as much as his new and trenchant methods of execution, that made his work so popular, and which multiplied his imitators and followers. Even when he was commissioned to paint altar-pieces or pictures with religious subjects, he selected his models for the Virgin, and other sacred personages, from the common people he found in the street, the market-place, or from among the peasants in the fields, making all his studies directly from nature, hence his Madonna pictures

and his Holy Families are anything but devotional pictures, and his saints might have been studied from gipsies. It was from this want of harmony between the subject and its treatment that caused the removal of some of his altar-pieces from the churches after they had been placed for a time over the altars. His most extensive series of oil paintings are those which adorn the fifth chapel in the Church of San Luigi de' Francesi at Rome, illustrating incidents in the life of S. Matthew. The first altar-piece, "S. Matthew Writing his Gospel," which he painted for this chapel, was considered by the priests as too vulgar for its position, and it was removed, and Caravaggio painted another that was less objectionable. One of his pictures is the "Martyrdom of S. Matthew," where an angel with a palm-branch is sitting on a cloud, and a boy running away. It is a powerful work and the figures have great action, but otherwise it is not a pleasing picture. Another of this series is "The Calling of the Apostle," which is a realistic and most impressive picture, where there are some grandly designed and highly animated figures of money-changers and publicans, seated at the table, some of whom are looking up in astonishment at the Saviour, who is entering the room.

The finest of Caravaggio's religious pictures is the "Entombment," in the Vatican Gallery. The great solemnity of the scene is very impressive, as far as the general effect is concerned, but the extreme realism of the figures and the general treatment, while combining to make it the most

powerful work of Caravaggio and of the Naturalistic school, limits the dignity and sacred sublimity of the subject. In the figure of the Virgin, however, the painter has given a masterful representation of intense grief and sorrow. The Mother of Christ, a most pathetic figure, is weeping and trembling, and with outstretched hands is lamenting the death of her beloved Son.

One of the best works of his early Roman period is the "Cheating Gamesters," or "Card Players," in the Sciarra Palace in Rome. There is also a very fine version of this picture in the Dresden Gallery, No. 408, a masterly work of great force and power. An equally celebrated work of this type is "The Fortune Teller" in the Capitol at Rome. The face of the female, who is telling the fortune of a young man from the lines of his hand, is remarkable for its expression of cunning and sensuality. Another version of this picture is No. 1122 in the Louvre. Two very characteristic works by Caravaggio are in the Villa Borghese at Rome, "The Holy Family with the Serpent," a picture which has a great breadth of treatment and a grandeur of style, but the figures are of a wild peasant type. The other picture is a vigorous rendering of "David with the Head of Goliath." The National Gallery contains his picture of the "Supper at Emmaus," in which Christ is seated between the two disciples at a table, and another figure is seen behind them. He is represented in the National Gallery of Ireland at Dublin by a picture of "S. Sebastian after Martyrdom," No. 79. The body of the saint has been loosed

from the tree to which it had been bound and is being supported by an old man and a female saint.

Caravaggio's violent temper led him into numerous and deadly quarrels. He fled from Rome to Naples after he had killed a companion, with whom he had quarrelled when they were playing at some game. He remained at Naples, where he worked for a short time, and afterwards he went to Malta, where he painted a very fine picture for the cathedral, the "Beheading of S. John the Baptist," besides other works, including two portraits of the Grand Master of Malta. One of these portraits is now in the Louvre, No. 1124. His work was much admired, and he was honoured by being made a Knight of the Cross of Malta, but again the violence of his temper caused him to quarrel with one of the Maltese Cavaliers, and he was committed to prison. He escaped and fled to Sicily, and after working for some time in Messina and Palermo, he voyaged for Rome, having previously obtained pardon from the pope for his act of homicide, but he did not get nearer to Rome than Porto Ercole, where he contracted a fever and died after a short illness in 1609, in the fortieth year of his age.

Caravaggio had many followers and imitators of his style; we have seen that such painters of the Eclectic school as Guido Reni, Domenichino, and particularly Guercino, were very much influenced by him. Among his more direct imitators was Carlo Saracino, a Venetian, who had come to live in Rome and had a profound admiration for Caravaggio's style which he followed as far as

he was able, but he could not divest himself completely of his Venetian manner, and consequently, though he imitated the great Naturalist, his colour was purer and less sombre. He painted many pictures and frescoes in Rome; his best works in fresco are the decorations of the Cappella Paolina in the Palace of the Quirinal, and his principal work in oil painting is "The Miracle of S. Bruno," in S. Maria dell' Anima, Rome, which is a well-composed picture, and beautiful in colour. Bartolommeo Manfredi, a native of Mantua, was another follower of Caravaggio, and Moses Valentin, or Valentino, a French artist, who studied in Rome, both of whom showed great promise in the work they had done, but both died at a premature age. Simon Vouet, the French painter, was also a devoted follower of Caravaggio, and formed his style on this master and on Valentin. Gerard Honthorst, or Gherardo della Notte, so called from his being the painter of many illuminated "Night pieces," was a close imitator of Caravaggio's light and shade, but was a better colourist and selected more refined types for his figures.

It was in Naples, however, more than in Rome, that the principles and practice of the Naturalistic school were developed to a most unbridled extent. The ground had already been prepared, as we have seen, by Polidoro da Caravaggio and his followers more than fifty years before the advent of his later namesake, and it was Polidoro, who, in the last decade of his life, had sown the seeds of naturalism in painting at Naples.

The two best representatives of the Naturalistic school of Naples in the seventeenth century were Ribera and Salvator Rosa. GIUSEPPE RIBERA, called Lo Spagnoletto (1593–1656), was an eminent Spanish painter, who had come to Naples, and had adopted the style of Caravaggio, and who became the leader of the Naturalists in that city. Though most of the work left by Ribera consists of wild and extravagant representations of executions, martyrdoms, tortures, gaunt and angular hermits, fanciful and mythological subjects that are unpleasing, and often extremely repulsive, where he has outdone the dark wildness of Caravaggio, he has produced a few cheerful pictures and some fine examples of altar-pieces and religious works that are permeated with the influence of his early Spanish training, and of the Venetian masters. But his originality and excellence as a painter, in the quality of his powerful technique, are exemplified to a much greater extent in his profane and commonplace subjects. The National Museum, and the Carthusian Convent of S. Martino at Naples contain many examples of Ribera's work. In the Museum is a painting on copper, "S. Bruno Adoring the Holy Child," two pictures of "S. Jerome," one of which represents the saint hearing the trumpet of the Last Judgment. The Church of S. Martino contains frescoes of the twelve prophets in the nave, and "Moses and Elias," painted between 1638 and 1643, and also, on the left side, the "Communion of the Apostles," a work that in form and colour is in the style of Paolo Veronese, and was painted by

Ribera in 1651. The Tesoro (Treasury) of the church contains an altar-piece by this painter, "The Deposition from the Cross," a work of 1637, which is a masterwork of surprising beauty of colouring, and remarkable for the realistic expression of grief and pain of the mourning Marys and disciples.

Ribera, from all accounts, was like Caravaggio—very passionate and ill-tempered, and was extremely jealous not only of artists outside Naples, but of those who were his own followers. Among those who were greatly influenced by Caravaggio and Spagnoletto were the Neapolitan artists Massino Stanzioni (1585–1656), a very able artist both in fresco and oil painting, and Aniello Falcone (1600–1665), who was renowned as a painter of battle scenes, a class of work which was subsequently very popular, and was practised to a great extent by many Neapolitan artists in the seventeenth and eighteenth centuries.

The Roman painter, DOMENICO FETI (1589–1624), was an artist of considerable distinction, originality, and power. He studied in his early days under Cigoli, the Florentine painter, but while a very young man he was brought from Rome to Mantua by Cardinal Ferdinando, who had succeeded to the dukedom of Mantua, and was appointed as Court painter to the new Duke. He earned much reputation in this city by his attractive works, most of which were painted in Mantua and chiefly consist of small pictures of *genre* and scriptural subjects. He was also an excellent

portrait-painter. There is a considerable measure of refined realism in his works, for although he was in some degree influenced by the work of the Naturalistic school he avoided the dark and heavy effects usually found in the productions of the more distinctive, but often intractable, artists of this school. His execution is extremely careful, and decided in touch, and his colouring is clear, bright and harmonious.

Among the numerous pictures of the Mantuan Collection which passed into the possession of Charles I, in 1627, were some of Feti's works that are now at Hampton Court. One of these is the "David with the Head of Goliath," No. 161, a very fine example of his style. There are also in this Gallery a series of twelve paintings of saints by him, Nos. 722-733, which came from Mantua. There is a "David," and other works by Feti, in the Dresden Gallery, in the fifth cabinet, and in the Louvre one of his best works known as "Melancholy," No. 1288, an excellent study of the sorrowful Magdalen. He painted some frescoes at Mantua in the cathedral and other places, but they are inferior to his oil paintings. Leaving Mantua he went to Venice and died there at the early age of thirty-five.

SALVATOR ROSA (1615-1673) was the most talented landscape-painter of the Naturalistic school. He also painted many figure-subjects, and there are few, if any, of his landscapes where figures are not introduced. He delighted in painting, in his powerful and trenchant manner, the more gloomy and wilder aspects of nature, such

as Alpine, rocky, and savage scenery, where he portrays tempest-tossed and shattered trees, thickets and dark caves, and wild skies with wind-torn clouds, and sometimes desert plains and tempestuous seas. In these works, where he represents the savage grandeur of nature, the painter is seen at his best, and when he used figures to help out the harmony of such landscape effects, he takes for his models rustic and ragged peasants, soldiers, sailors, brigands, banditti or witches.

Most of his works are oppressively sombre in tone, even black in the shadows like the work of Caravaggio and Ribera; light and bright colours are generally used in very small quantities, consequently these lighter portions of his pictures are almost overpowered by the prevailing gloom and heaviness. But life and movement are seldom absent from his creations, and these elements of his art are emphasised by the great facility and swiftness of his execution. Pictures displaying his rapid methods of painting are very numerous and are found in most collections. It has been said that it was customary with Salvator to paint his smaller landscape-pictures at the rate of one a day, with its groups of figures complete, and, generally speaking, his smaller pictures are his best. He occasionally painted larger compositions where the figures were more important than the landscapes, and some excellent portraits. The best of his large pictures is the "Conspiracy of Catiline," No. 111, in the Pitti Palace, Florence. This is a finely-executed work,

full of movement and lively action, where the realistic figures are studies from Neapolitan models, but dressed in ancient Roman costume. In the Pitti Collection there are eight of his works, which include, in addition to the "Conspiracy," the "Landscape with Diogenes throwing away his Drinking-cup," known also as *Selva de' Filosofi*, No. 470; "A Harbour at Sunrise," No. 4, and a "Sea-piece," No. 15. The last two pictures are not very characteristic of his style, but show the influence of Claude Lorraine by their clear atmosphere and by the more peaceful manner of treatment. The portrait of a man in armour, known as "The Warrior," No. 218, is a strongly painted study, recalling the style and manner of Rembrandt. The Louvre Gallery contains several of Salvator's works, the finest being the "Cavalry Engagement," No. 479, which is a wonderfully energetic battle-piece, illumined with a strange yellow light, that gives it an uncommon beauty of its own. The "Scene in the Abruzzi with Soldiers," and "Saul and Witch of Endor," are both admirable and typical examples of his style. In the National Gallery we have five of his pictures representing landscape, forest, river, and desert scenes, with figures. The best and largest of them is the "Forest Scene, with Tobias and the Angel," No. 811. The figures are in the centre of a wild and rocky landscape with trees on the left, and rocks on the right. Some of Salvator's pictures are at Hampton Court, and many others are in private collections in England.

Rosa had many imitators and followers at

Rome and at Naples. Two of his best pupils were the landscape-painters, Bartolommeo Torregiano, a Roman, who was also influenced by Claude Lorraine and Micco Spadaro, who introduced many small figures into his pictures when representing contemporary incidents and events, for example, in his best work in the Naples Museum, "The Insurrection of Masaniello," showing the conflict in the streets of Naples in 1647 between the Neapolitan insurgents and the Spanish. Nearly all of the contemporary painters of Naples, including Salvator Rosa and Aniello, took leading parts in this insurrection.

PIETRO BERETTINI DA CORTONA (1596-1669) was born at Cortona, but lived and worked in Rome and Florence. He had great natural talents, but did not use them to the best advantage, as his work was much mannered and of a superficial variety. He aimed for very showy effects with violent contrast of light and shade combined with brilliant and florid colouring. He worked chiefly in fresco, and was extensively employed in the decoration of ceilings and walls of palaces and churches, which he executed in a brilliant, but slight and often careless, manner. His influence was more pernicious than good on his scholars and on the art of the time, for those who had adhered to his mannered style became still more mannered, and so contributed to the decline of Italian painting in the eighteenth century. His most important works are the large ceiling paintings with allegorical subjects of rooms on the upper floor of the Barberini

Palace at Rome. On the ceiling of the sculpture gallery he painted the fresco, "The Triumph of Glory." The extensive series of ceiling-decorations of the saloons in the Pitti Palace at Florence are also his work, on which he has painted allegorical and mythological subjects, each saloon being named after the particular gods and goddesses whose triumphs he had depicted on the ceilings. In the Hampton Court Gallery there is a picture by Cortona, "Augustus Consulting the Sibyl," No. 841.

SASSOFERRATO (1605–1685). Giovanni Battista Salvi, called Sassoferrato from the place of his birth, was a painter of the Roman school, but was first a follower of Domenichino, whom he met at Naples. His paintings mostly consist of heads and busts of the Madonna, and female saints, and he always imparted to them an air of deep devotion and religious humility, most of them being imitations of Raffaele's Madonna pictures. He made numerous copies and studies of Raffaele's and Perugino's devotional pictures. In the Church of San Pietro at Perugia there are some very faithful copies by Sassoferrato of five "Saints," and a *Pieta* after Perugino, and also a very fine one of the "Annunciation" after Raffaele, as well as his own picture of "Judith."

His pictures are usually small in dimension but the heads are generally life-size, and their style and character have much resemblance to those of Carlo Dolci, a painter of the late Florentine school (1616–1686). Though neither of these painters were very original, their works

have been most popular, owing to the almost superabundance of sentiment, sweetness, highly-finished manner of execution, and freshness of colouring that always distinguished them. The most important work by Sassoferrato is the small altar-piece, *Madonna del Rosario*, with SS. Catherine and Domenic, in S. Sabina at Rome. It is a fine composition, and an exquisitely finished picture, and beautiful in colour. The head of S. Dominic is particularly fine and very lifelike. A very typical example of his style is "The Madonna in Prayer," No. 200, in the National Gallery. This is a small picture in which the Virgin is represented at half-length, full face, and looking downwards, her hands joined in prayer. She wears over her head a cream-white kerchief, her tunic is rose-pink, and her mantle blue; the flesh-tone is a pale rosy-grey and the background very dark. The general colouring is not unlike that of Domenichino.

LUCA GIORDANO (1632-1705) was the most versatile and the most industrious artist of the Neapolitan school of the seventeenth century and perhaps of any other Italian school. He was surnamed "Fa Presto" from the rapidity of his execution, and was eminently gifted with natural talents which were manifested at an early age. His father, Antonio, who was an indifferent painter, was extremely anxious that his son should excel in art, placed him first as a pupil in the school of Ribera, and some time afterwards, with Pietro da Cortona, in Rome, under whom he acquired much of his celerity of hand, as well as

the formation of his style which was similar to Cortona's, or a development of this master's manner.

Giordano when in Rome, and when visiting other cities with his father, made numerous copies of pictures and fresco-decorations from the works of Raffaele, Titian, Albert Dürer, Bassano, Rubens, and Guido Reni, and afterwards painted many pictures in the styles of these masters with such fidelity that they could hardly be distinguished from the original works of the painters named. It is related by Lanzi that these pictures painted by Giordano in imitation of the great master's work found a ready sale, and that they fetched double and treble the price of the painter's own compositions. He was, however, always in so great a haste to finish his paintings, especially those executed in oil-colours, that he employed a very thin oily medium, and very little solid pigment, that most of his works have more or less perished through the course of time, or, in some cases the original freshness and brilliancy of the colouring have disappeared.

Of his large works a typical example is the colossal fresco of "Christ and the Money Changers," painted over the principal entrance in the Church of San Filippo Neri at Naples, where Christ is driving the motley crowd of buyers and sellers down the steps and out of the temple. The Naturalistic treatment and the Neapolitan types of the figures he has used do not contribute to the dignity of the scene, neither do they harmonise with the solemn nature of the

subject, but on the other hand the composition is full of character, life and action, and is an intensely dramatic achievement. His fresco of "Judith" on the ceiling of the Treasury of S. Martino would have been a fine work if he had not sacrificed everything to his rapid and slight manner of execution; though a large work, it is stated that Giordano painted it in forty-eight hours, in 1703, when he was seventy-two. The sacristy of the Church of the Monastery at Monte Cassino was decorated with a series of frescoes by him, in 1677, representing the miracles of S. Benedict, and the foundation of the monastery, and a painting of his "Pope Alexander II Consecrating the Church of Monte Cassino" is in the Picture Gallery at Naples, besides many others in this city. At Hampton Court there are twelve works by Giordano representing the "History of Cupid and Psyche," and an "Offerings of the Magi."

The Cathedral, and the church of San Gregorio, and many others in Naples and the neighbourhood, contain frescoes by Giordano and his pupils. He was invited by the Medici family to Florence in 1684, when he painted in the Riccardi Palace a ceiling-fresco representing the Medici as gods of light among the deities of Olympus. At this time he also painted the decoration of the dome of the Corsini Chapel in the Church of the Carmine at Florence. He was invited to Spain by Charles II and employed at the Court for many years as painter to the King, and in executing numerous large works in fresco in the Church of the Escorial,

the Palace of Buonritiro, and in the Hall of the Ambassadors. He returned to Naples a few years before his death.

PANINI (Giovanni Paolo), was a painter of the later Roman school. He was born at Piacenza in 1695, and died at Rome in 1768. In his native town he studied architecture and painted scenes for theatres, and on coming to Rome, where he settled and lived most of his life, he studied under Andrea Lucatelli, a Roman landscape-painter and painter of architectural subjects with figures. Panini kept to this class of subject in his pictures, and has painted many historical works where he exhibits his great skill in painting architecture in good perspective, and has filled his scenes with figures, dressed for the most part in costumes of the eighteenth century, which makes his pictures, among their other merits, most valuable records of the dress and manners of the people of his time. He was extensively employed to direct and arrange for the great public festivals and pageants in Rome, and in designing the decorations, which he afterwards illustrated in pictorial form. His pageant-pictures are very numerous, and are usually crowded with figures on foot and on horseback, arranged in well-designed groups, and painted in a vivacious manner, in clear, fresh, and sometimes very brilliant, colouring. Most of his works have been engraved.

Panini lived for a few years in Paris, and was elected there, in 1732, a member of the Academy. He was also a member of the Academy of St.

Luke at Rome, and was honoured with the title of Cavaliere.

His most important work is the highly interesting picture, No. 95, in the National Gallery of Ireland at Dublin, a large work, bearing the date of 1731, and described as "The Piazza Navona, Rome, on the occasion of the fête given on the 30th of November, 1729, by the French Ambassador, Cardinal de Polignac, to celebrate the birth of the Dauphin, Son of Louis XV of France." It represents a brilliant and animated scene where Italian, French and English princes, lords and ladies appear among numerous spectators in the richly decorated piazza. The balconies, windows and house-tops are also crowded with people; there are about four hundred figures in the picture. The Cardinal is the principal figure of the central group, and appears to be giving directions. Fountains at each end of the square are running with wine. The picture is very spirited in drawing and execution, and there are many passages of clear and brilliant colouring. Another version of this work is in the Louvre. Panini is represented in the National Gallery by the picture, "Ancient Ruins, with Figures," No. 138. In the background is the pyramid of Cestius, and in the centre is a brightly-coloured group of figures dressed in classic costume, among the ruins of antique architecture.

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